

COURSE SCHEDULE

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Spring 2013

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SFAI Quad, 2012

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COVER ART

Hyeyoung Maeng

MFA, Painting

Big Bracelets, 2012

Mixed Media, dimension variable

LETTER FROM ACADEMIC AFFAIRS

Dear Students,

This past April I delivered an artist's talk at the School of Visual Arts in New York. I was both excited and terrified at the prospect of sharing my own work with students from another art school; excited because I rarely get such an opportunity to trade in my administrative hat for my artistic one, and terrified at the thought of sharing my personal motivations for—as well as the intentions behind—my work. As I conceptualized my talk, I realized that my trajectory as an artist has been largely formed by my 16 years of working at SFAI. My artistic and professional lives are inextricably linked. That paradigm structured my talk and I discussed my work in relationship to that of several of the artists that you will work with over the course of your studies at SFAI. In doing so, I felt simultaneously proud and confident. My fear subsided.

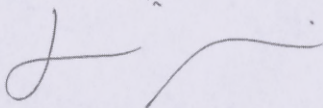
I have no doubt that you will be equally inspired and challenged by the artists and scholars with whom you will work during the Spring 2013 semester at this unique institution. Our curriculum is interdisciplinary, offering a tremendous sense of liberty and a host of choices. Take advantage of that freedom as you choose your own unique course of study. Many of you may choose to take advantage of the recent introduction of Minors at the undergraduate level. This new curricular structure expands opportunities for investigation across disciplines, and reinforces our commitment to interdisciplinary study.

At SFAI we believe that art making is a rigorous intellectual pursuit. We offer an education distinct from most other art schools, marked by intense inquiry and conceptual rigor. I encourage you to constantly critique and analyze your ideas, break them down, rebuild them, and always search for the best form and language with which to support them.

The course descriptions in the pages of the Spring 2013 course schedule are evidence of our interdisciplinary approach to educating artists and scholars. Choose wisely, take risks, and explore all that SFAI has to offer you. Your individual trajectories are yours to create.

I wish each and every one of you a successful semester.

Best wishes,



JENNIFER RISSLER

Acting Vice President and Dean of Academic Affairs

ACADEMIC CALENDAR

FALL 2012

August 1	Fall 2012 tuition due
August 16-17	New International Student Orientation
August 19	Residence hall move-in
August 20-24	New Student Orientation
August 27	Fall semester classes begin
September 3	Labor Day Holiday
September 10	Last day to add/drop
October 8-12	Midterm grading period
November 6-9	Spring priority registration for continuing MA, MFA and PB students
November 9	Last day to withdraw from courses with "W" grade
November 12-16	Spring priority registration for continuing BA and BFA students
November 19	Spring early registration for new students begins
November 22-23	Thanksgiving Holiday
November 26	Spring 2013 early registration for non-degree students begins
December 7	Fall semester classes end

SPRING 2013

January 1	New Year's Day Holiday
January 2	Spring 2013 tuition due
January 7	January intensive classes begin
January 7	Last day to add/drop January intensive classes
January 17-18	Spring 2013 New Student Orientation
January 18	January intensive classes end
January 19-20	Low-Residency MFA Winter Reviews
January 21	Martin Luther King Holiday
January 22	Spring semester classes begin
February 4	Last day to add/drop Spring classes
February 18	Classes in session (President's Day not observed)
March 4-8	Midterm grading period
March 18-22	Spring break
April 10-12	Summer and Fall priority registration for continuing MA, MFA, and PB students
April 12	Last day to withdraw from courses with "W" grade
April 15-19	Summer and Fall priority registration for continuing BA and BFA students
April 15-19	MFA Reviews
April 20	Graduate Open Studios
April 22-27	MA Collaborative Projects
May 10	Spring semester classes end
May 13-14	Summer and Fall early registration for new students
May 13-14	MA Symposium
May 17	Undergraduate Spring Show Opening
May 17	Vernissage: MFA Graduate Exhibition Opening
May 18	Commencement Ceremony
May 20	Summer and Fall early registration for non-degree students begins

PROGRAMS OF STUDY

The School of Studio Practice

The School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

Bachelor of Fine Arts

Master of Fine Arts

Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)

Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

Bachelor of Arts

History and Theory of Contemporary Art
Urban Studies

Master of Arts

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/**Master of Fine Arts**

The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science

Media Culture

Public Practices

Word, Text, and Image

Features

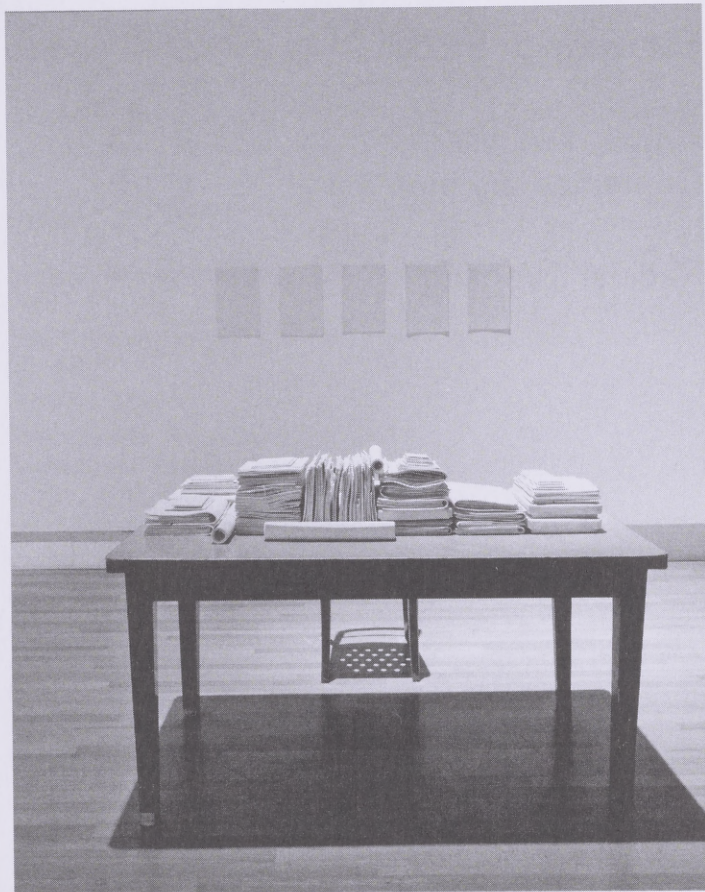
Spring 2013 Reading List

Pathways to Study

Faculty-Led Program: Contemporary Vietnam

Radical Directing

SPRING 2013 READING LIST



Sandra Osborne
Archive, 2011
Unglazed porcelain,
string, and found items
Dimensions variable

Selections from a personal, informal, opinionated, and non-canonical list of faculty reading recommendations.

Between You and Me, Gavin Butt

The best of queer theory and art history meet here. Butt's book tells the now not-so-secret history of the pre-Stonewall gay NYC arts scene while simultaneously investigating the pivotal role that gossip played within this milieu, i.e. how whispers and winks oft shaped artistic personae and made or killed artistic careers. In his exploration of the different ways gossip circulated, Butt's book provides a provocative methodological critique: it challenges the art historian's normal archive (which gossip is crafted to slip past), and asks how one could give an account of any moment in (art) history without going beyond official records and acknowledging such marginalized and scandalized social relations and modes of knowledge production. Like any good gossip mag, this book is a page-turner!
Nicole Archer, Department Chair, History and Theory of Contemporary Art

How to See a Work of Art in Total Darkness, Darby English

A student recently mentioned that this book changed her life. It's that kind of book. English pairs rigorous close readings of David Hammons, Kara Walker, William Pope.L, Fred Wilson, Isaac Julien, and Glenn Ligon with an acute awareness of the burdens and blessings of "blackness" in his probing analysis of the deeply fraught issues of identity, legacy, and history. By the way, his SFAI Visiting Scholar Lecture from 2009 is available for you to listen to in the library.

Claire Daigle, Faculty Director, MA Programs

The Book of Genesis Illustrated, R. Crumb

Bible stories from the twisted mind of the master of underground comics. All your favorite cartoon characters like Adam & Eve, Cain & Able, Noah, etc. drawn with gusto. Crumb is still a genius at caricature, storytelling, and fantasy landscapes, and his page layouts for all 50 chapters are epic.

John de Fazio, Visiting Faculty, Sculpture

Homo Ludens: A Study of the Play Element in Culture, Johan Huizinga

Although written in 1950, this is still a fascinating account of the function of play and its importance, along with reasoning and making, in cultural production. Highly recommended and available in the library.

Frances McCormack, Department Chair, Painting

The Aesthetics of Resistance, Peter Weiss

Impressed by his famous, intellectually provocative play Marat/Sade, I decided to tackle Peter Weiss's personal novel: a complex, dense, and anachronistic work. The non-Soviet socialist Weiss gives us a political and aesthetic program that might appear problematic to contemporary America and Europe. But it succeeds in proving that a literary work (or any work) can provide political insight, and indeed affect us politically, through aesthetics. Weiss accomplishes this (for me) when he considers the Pergamon relief, taken from Greece and installed in Berlin, through the lens of a biographical backdrop of WW II and the resistance against fascism:

"When we look at the athletes in loincloths beneath, we can guess the period when they were produced and read the mendacity of industrialization, which needed new slaves, and by the same token the frieze sculptures take us to an epoch that teaches us something about the origins of society whose final abuses we are now experiencing."

Paul Klein, Department Chair, Design and Technology

No Nature, Gary Snyder

A comprehensive collection of poems by the Pacific Rim nature bard, Gary Snyder. His work (especially the early poems) often cuts through sentimental nature-based and ecological attitudes by offering existential, playful, and inventive perspectives from zen, common labor, shamanism and, direct observation. This collection also includes poems not previously published.

John Roloff, Department Chair, Sculpture

PATHWAYS TO STUDY



John Roloff
Seventh Climate (Paradise Reconsidered), 2006
 I-5 Colonnade Park, Seattle, WA
 Trees, electronically programmed overhead precipitation,
 sun/moonlight system, recycled concrete rubble

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For the Spring 2013 semester, we focus on play and the rules of the game, cultural interactions, and the historical and contemporary perspectives of nature.

HOMO LUDENS (THE RULE OF THE GAME)

"Play is older than culture, it is a significant function, has a profoundly aesthetic quality and is never a task. In acknowledging play, you acknowledge mind—for whatever else play is, it is not matter." * In our highly technological and busy world, what place do we hold for the non-serious, the irrational, the extraordinary? Although it suggests a kind of freedom, all play has rules and creates a tension vital to the creative life. Each of the following classes involves a number of aspects essential to play: imagination, humor, interaction with an order or system, a play on truth and fiction, serial processes, spontaneity and limitation, and the unexpected or contingent.

* Johan Huizinga, *Homo Ludens: a study of the play element in culture*

ENGL-101-1	Truth, Lies, and Memoir
ENGL-102-1	Re-Imagining the Imagined West: Historical Fiction and Fictitious History in the Genre Labeled "The Western"
MATH-107-1	Mathematics of Interactive Media
DR-220-1	Drawing Using Chance, Game Playing, and Random Order
DR-220-2	Processes of Abstraction
DR-220-3	The Art of Comics
DT-117-1	Friending Art with Benefits: Probing Social Networks
NG-220-4	Art by Instruction
PA-220-1	Shuffle All
PR-301-1	Multiplicity

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 For further curricular information about this Pathway to Study, please contact Frances McCormack, Department Chair, Painting, fmccormack@sfsai.edu.

CULTURAL INTERACTIONS: SITES, SYSTEMS, AND CIRCUITS

This pathway moves beyond the technology-centered objectification of software and the Internet as defining influences for interaction by bringing together studio practice and cultural analysis. The rise of social networking fosters the need for artists and designers to take a human-centered approach toward their practices. In this regard, an artist should not only consider people, environment, and tools, but also the masked parts of the system: social relationships, power dynamics, and cultural difference. The sites, systems, and circuits through which society is organized into patterns of social and cultural interaction (how people respond to each other) exist to some extent outside of the "individual." These patterns are a potent force that shapes behavior and identity for viewers and audiences, and in turn, determines how art is created, received, engaged, and judged. The following courses allow students to acquire the skills, languages, and critical perspectives necessary to expand their understandings of interaction:

HTCA-220-1	Global Anxieties: Sculpture's Disappearances, 1957–1980
CS-301-1	(Critical Theory B) "Real Live Girl": Theory and Politics of Gender and Sexuality
CS-301-2	(Critical Theory B) Domestic Disturbances
HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
HUMN-201-3	Solitude, Building, and Taoism
MATH-107-1	Mathematics of Interactive Media
SOCS-211-1	Mass Incarceration and Its Discontents
US-205-1	Media and Cultural Geography
US-296-1	City as Studio Practicum
DT-115-1	Internet Tools and Concepts
DT-117-1	Friending Art with Benefits: Probing Social Networks
DT-250-1/ SC-250-1	Active Wearable Objects
DR-220-3	The Art of Comics
FM-241-1	History of Film: Cyborg
NG-220-3	Street
NG-220-4	Art by Instruction
PA-220-1	Shuffle All
PH-220-4	Sustained Looking: Everywhere, All the Time

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For further curricular information about this Pathway to Study, please contact Paul Klein, Department Chair, Design and Technology, paulklein@sfsai.edu.

SEEING/BEING NATURE

This pathway connects a range of historical and contemporary perspectives on the idea of nature. It can be argued that how nature is perceived greatly influences how entire cultures and practices are shaped, how nature is interpreted, and how nature is ultimately engaged with and visualized. The scope of indigenous worldviews and spirituality, science, architecture, voices of other species, and practices of mapping and environmental art represented in this pathway share and diverge in their natural proclivities with profound potential for greater conversation.

HTCA-220-2	African Art, Myth, Religion
HUMN-200-2	Stones, Shards, and Lost Cities: Material Cultures of Ancient America
HUMN-201-3	Solitude, Building, and Taoism
SCIE-113-1	Life Studies: Biology and Art
SCIE-119-1	City Creatures
PR-205-1	Conceptual Cartography in Print
SC-310-1	Site/Context: TransNature

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For further curricular information about this Pathway to Study, please contact John Roloff, Department Chair, Sculpture, jrolloff@sfsai.edu.

FACULTY-LED PROGRAM: CONTEMPORARY VIETNAM

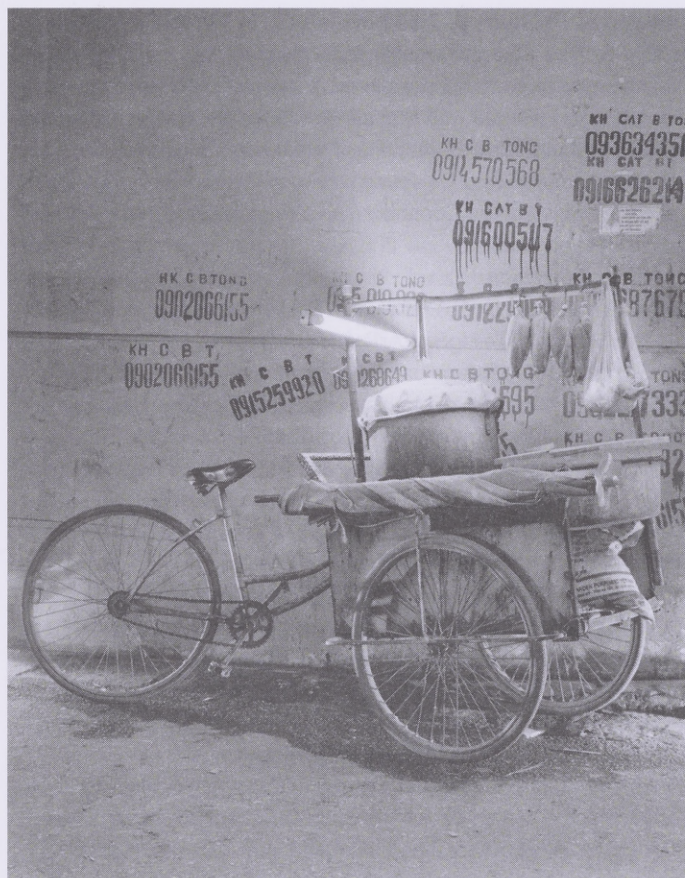


Photo courtesy of
Shannon Castleman, 2012

January 6 – 18, 2013

IN-299-1 Contemporary Vietnam

Shannon Castleman

**Prerequisite: Junior Standing (60 units) and
Permission of Instructor**

Information Sessions:

Tuesday, September 18, 12:00-1:00 pm, Studio 18
Tuesday, September 18, 4:00-5:00 pm, 3SR1
October 2012 Information Session TBA

Important Dates:

October 15: Applications due to Academic Affairs
October 22: Students notified of acceptance into course
November 12: \$500 deposit due
December 3: \$1,555 due (remaining program course)
December 3: All tuition and fees due: \$4,698 for Undergraduates;
\$5,031 for Graduates (3 Unit Tuition Fee)

Today Vietnam finds itself at a crossroads; it is a country in the midst of profound cultural and industrial change. With China taking center stage in contemporary art scene for the last decade, little is known about Vietnamese contemporary art outside the Asia Pacific region. In Vietnam there are currently no public institutions that collect contemporary art, and as a student you will mostly encounter only traditional arts and crafts like lacquer wares and textiles. However, there are thriving contemporary arts communities in both Hanoi and Ho Chi Minh City, despite the lack of public funding and ongoing censorship.

During this trip students will become immersed in the community of contemporary art production in Vietnam and investigate it partially through the perspectives of local artists and curators. In addition to engaging with cultural producers in studios and in galleries, students will participate in exchanges over shared meals and short excursions.

Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-Campus Study Requirement

Program course fee: \$2,055

*The program course fee does not include round-trip or in-country
airfare to Vietnam or meals.*

*Enrolled students pay tuition for three (3) credits and a program
course fee of \$2,055 for this Faculty-Led Program. Tuition and
fees for Contemporary Vietnam must be paid no later than
December 3, 2012.*

Students interested in applying for IN-299 Contemporary Vietnam are encouraged to attend an information session and should email Academic Affairs at academicaffairs@sfsu.edu for a Faculty-Led Program application. Applications must be received by October 15 along with materials listed on the application. Student applications will be reviewed by the Faculty-Led Program leader in conjunction with Academic Affairs. Prior to submitting the application, all students are required to meet with Financial Aid.

Shannon Castleman is an Assistant Professor of Photography and Digital Imaging at the School of Art, Design and Media at Nanyang Technological University. As an artist she works in both photography and video. She is a member of the Migrant Ecologies project, an umbrella for arts and ecology initiatives in Southeast Asia (www.migrantecologies.org). Shannon graduated with a BFA in Photography from the Tisch School of the Arts, New York University, in 1993. She worked as a freelance photographer, before returning to study at the San Francisco Art Institute, receiving her MFA in 2004. Castleman's work has been included in a number of exhibitions and publications, both in her native United States and internationally. In Singapore her work has been exhibited at Singapore Art Museum and the Asian Civilization Museum. She is the recipient of the Murphy Fellowship in the Fine Arts, sponsored by The San Francisco Foundation, and received the Gary B. Fritz Imagemaker Award for Excellence from the Society of Photographic Education in 2012.

RADICAL DIRECTING

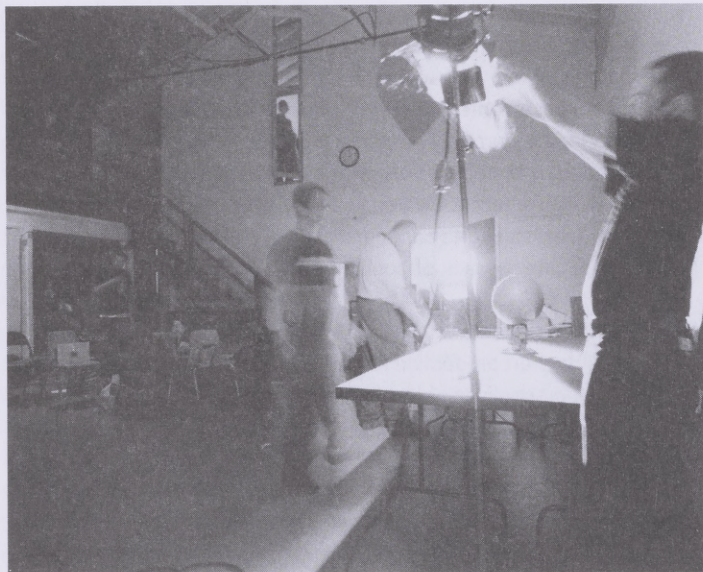


Photo by Todd Hido

In the Spring 2013 semester, SFAI will present the Radical Directing Lecture Series, which focuses on radical approaches to cinema. All events are free and open to the public, and will be held Wednesdays at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street.

This lecture series is part of a course offered in the Spring 2013 semester and taught by Lynn Hershman Leeson. For more information on the course, please see page 77 of the course schedule.

February 6, Richard Beggs
February 13, Connie Field
February 27, Jaron Lanier
March 6, Maureen Gosling
April 10, Dennis Muren
April 17, Les Blank

Wednesday, February 6, 7:30 pm

Richard Beggs / Sound Designer

Richard Beggs, a sound designer and mixer on 65 feature films since 1976, has worked with Francis Ford Coppola, Barry Levinson, Sophia Coppola, Alfonso Cuarón, and other major directors. He won an Academy Award for sound for *Apocalypse Now*. His most recent project is Sophia Coppola's *The Bling Ring*, currently in post-production.

Trained as a painter, Beggs received a BFA from SFAI and an MFA from the California College of Arts and Crafts (now California College of the Arts). Beggs has taught film sound as an adjunct professor at CCA and master classes with the San Francisco Film Society. A native San Franciscan, Beggs has his sound studio at the San Francisco Film Centre in the Presidio of San Francisco.

Wednesday, February 13, 7:30 pm

Connie Field / Social Documentary Filmmaker

Academy Award-nominated and Emmy-winning director Connie Field is a pioneering social documentary filmmaker whose works include *Freedom on My Mind* (1994), a history of the civil rights movement in Mississippi, which was nominated for an Oscar and won the Grand Jury Prize for best documentary at the Sundance Film Festival; and *The Life and Times of Rosie the Riveter* (1981), which is listed in the National Film Registry of the Library of Congress. She produced and directed *Have You Heard from Johannesburg*, a seven-part history of the global anti-apartheid movement. Field has just finished *Al Helm: Martin Luther King in Palestine*, which explores cross-cultural arts collaboration between African Americans and Palestinians, collective memory, shared dreams, and theater as a cultural force for social change.

Wednesday, February 27, 7:30 pm

Jaron Lanier / Scientist, Musician, Visual Artist, and Author

A Renaissance Man for the 21st century, Jaron Lanier is a computer scientist, composer, visual artist, and author who writes on topics including high-technology business, the social impact of technology, the philosophy of consciousness and information, Internet politics, and the future of humanism. In 2010, Lanier was named to the "Thinkers" category of the *Time 100*, the magazine's annual list of people who most affect our world.

A pioneer in virtual reality (a term he coined), Lanier founded VPL Research, the first company to sell VR products, and led teams creating technology for medicine, design, and numerous other fields. From 2001-2004 Lanier he was Visiting Scientist at Silicon Graphics, and was Scholar at Large for Microsoft from 2006-2009. Lanier's book *You Are Not a Gadget, A Manifesto* (Knopf, 2010), was selected as one of the *New York Times* "Best Books of the Year." His second book, *The Fate of Power & the Future of Dignity*, will be published in 2013 by Free Press.

Wednesday, March 6, 7:30 pm

Maureen Gosling / Documentary Filmmaker

Maureen Gosling has been a documentary filmmaker for more than 40 years and is best known for her 20-year collaboration with acclaimed independent director Les Blank (*Burden of Dreams*, *Gap-Toothed Women*). Her work has often focused on themes of people and their cultural values, music as cultural expression, and the changing gender roles of men and women. Gosling has also been sought after as an editor, working with such directors as Jed Riffe (*Waiting to Inhale*, *California's Lost Tribes*), Tom Weidlinger (*Heart of the Congo*, *A Dream in Hanoi*), Shakti Butler (*The Way Home*), Ashley James (*Bomba: Dancing the Drum*), Amie Williams (*Stripped and Teased*) and Pam Rorke Levy (*The Mission District: The Hidden Neighborhoods of San Francisco*). Gosling's debut as a producer/director was the acclaimed *Blossoms of Fire* (2000), a feature documentary about the Isthmus Zapotec people of southern Oaxaca Mexico filmed and edited completely on 16mm. Currently Gosling is directing and producing two films: *No Mouse Music! The Story of Chris Strachwitz and Arhoolie Records*, with Chris Simon; and *Bamako Chic: Threads of Power, Color and Culture*, with Maxine Downs, about the entrepreneurial women cloth dyers of Mali, West Africa.

Wednesday, April 10, 7:30 pm

Dennis Muren / Visual Effects Artist

Visual effects artist Dennis Muren has been an important voice for pioneering new technologies in special effects. In 1976, Muren was hired at Industrial Light & Magic (ILM), then an upstart visual effects studio founded by little-known director George Lucas. Lucas' and ILM's first film, *Star Wars*, was released in 1977 to wide critical and public acclaim.

Muren spearheaded ILM's move from models and miniatures to CGI for the film *Terminator 2: Judgment Day*, and, along with Steve Williams and Mark Dippe, helped to usher in a new age of computer generated imagery with the CG dinosaurs of *Jurassic Park*. Muren has been the recipient of nine Academy Awards (including special achievement awards), the most of any living movie-maker. He continues to work for ILM as Senior Visual Effects Supervisor. He also consults for Pixar, and is authoring a book on visual effects.

Wednesday, April 17, 7:30 pm

Les Blank / Documentary Filmmaker

Les Blank is an American documentary filmmaker whose films offer intimate glimpses into the lives and music of passionate people who live at the periphery of American society. Active since the mid-1960s, Blank has explored wide-ranging subjects including Texas blues singer Lightnin' Hopkins (*The Blues Accordin' to Lightnin' Hopkins*); the "flower children" sub-culture (*God Respects Us When We Work, But Loves Us When We Dance*); New Orleans music and Mardi Gras (*Always For Pleasure*); chef Alice Waters and other Bay Area garlic fanatics (*Garlic Is As Good As Ten Mothers*); German filmmaker Werner Herzog (*Werner Herzog Eats His Shoe and Burden of Dreams*); Afro-Cuban drumming and religious tradition (*Sworn to the Drum*); and even gap-toothed women (*Gap-Toothed Women*). His most recent film, *All In This Tea*, co-directed by Gina Leibrecht, is a profile of the Marin County-based tea importer and adventurer David Lee Hoffman.

Major retrospectives of Les Blank's films have been mounted at the Walker Art Center, Minneapolis; MoMA, New York; the National Film Theatre, London; Cineteca Nacional, Mexico City; the Cinematheque Francaise, Paris; and the Leipzig Film Festival. In 1990, Blank received the American Film Institute's Maya Deren Award for outstanding lifetime achievement as an independent filmmaker.

Resources for Student Success

Spring 2013 Workshops

Academic Support Center

Department Chair and Faculty Director
Contact Information

SPRING 2013 WORKSHOPS

DATE	TOPIC	PRESENTER	LOCATION/TIME
2/6/13 Wednesday	Plagiarism: How to Know It and How to Avoid It	Christina Boufis, Director of the Writing Program	20B 12:15–12:45
2/13/13 Wednesday	Motivation: How to Best Use Your Time and Energy	Peter Blackman	20B 12:15–12:45
2/20/13 Wednesday	Professional Tips for Emerging Artists	Zeina Barakeh, Director of Graduate Administration	Third Street Lecture Hall 12:15-12:45
2/27/13 Wednesday	Managing Stress	Marina Chatterton, Counselor	20B 12:15–12:45
MIDTERMS			
3/13/13 Wednesday	Declaring Your Major	Susan Martin, Assistant Dean for Academic Success	20B 12:15-12:45
SPRING BREAK			
3/27/13 Wednesday	Community Arts and Education	Michelle Mansour, Executive Director of Root Division	Third Street Lecture Hall 12:15-12:45
4/3/13 Wednesday	Finance Tips: How To Not Have To Ask For Money This Summer	Susan Wayland, Controller	20B 12:15–12:45
4/10/13 Wednesday	Internships	Sarah Ewick, Director of Academic Administration and Internship Faculty	20B 12:15-12:45

ACADEMIC SUPPORT CENTER

SFAI offers resources for academic success that empower students with the skills and abilities to direct and govern their learning. Students are encouraged to familiarize themselves with the Academic Support Center (ASC), where peer tutors—SFAI students who have done exceptionally well in their academic classes—have been trained in the best practices of college-level tutoring.

Tutoring is a valuable resource and it is available to all students at SFAI who want to develop a fresh perspective on their work, a deeper understanding of assignments, and a better foundation on which to build their ideas.

Students engage with SFAI tutors in multiple ways, including:

- One-on-one tutoring from 10:00 am–4:00 pm, Monday–Friday, in the ASC
- Tutoring in the Residence Halls on evenings and weekends
- Peer Editing Workshops in English Composition classes
- In-class tutors who attend and tutor for specific advanced classes

These free tutoring services have been developed to be accessible and relevant to students' learning experiences at SFAI and to foster the creative and analytical processes necessary for academic success.

—
www.sfai.edu/academic-support-center

Make an appointment at <https://tutortrac.sfai.edu>

Contact: tutor@sfai.edu, 415.749.4578

DEPARTMENT CHAIR AND FACULTY DIRECTOR CONTACT INFORMATION

Design and Technology

Paul Klein, paulklein@sfai.edu

Exhibition and Museum Studies

Claire Daigle, cdaigle@sfai.edu (Interim Chair, 2012–13)

Film

Kerry Laitala, klaitala@sfai.edu

History and Theory of Contemporary Art

Nicole Archer, narcher@sfai.edu

Interdisciplinary Studies & Urban Studies

Robin Balliger, rballiger@sfai.edu

New Genres & Co-Director of Low-Residency MFA

Allan DeSouza, adesouza@sfai.edu

Painting

Frances McCormack, fmccormack@sfai.edu

Printmaking

Tim Berry, tberry@sfai.edu

Photography

Reagan Louie, rlouie@sfai.edu

Sculpture

John Roloff, jroloff@sfai.edu

Ian McDonald, imcdonald@sfai.edu (Interim Chair, Spring 2013)

Faculty Director, MA Programs & Co-Director of Low-Residency MFA Program

Claire Daigle, cdaigle@sfai.edu

Faculty Director, MFA Programs

Tony Labat, tlabat@sfai.edu

Contemporary Practice

Amy Berk, aberk@sfai.edu

Writing Program

Christina Boufis, cboufis@sfai.edu

Registration

Priority Registration

Academic Advising

Add/Drop Procedures

Withdrawal Dates/Procedures

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to how far along students are in their programs (i.e., according to the number of units earned). A packet is distributed to continuing degree-seeking students in advance of registration that includes information specific to each such student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to add the course during the add/drop period if a space becomes available. Before selecting courses, students should check the schedule as well as its addenda at www.sfai.edu/course-schedules to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, they will be denied registration and referred to the academic advisor.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of the Registrar's Office

The Registrar's Office is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Spring 2013 Registration Schedule

November 6–9, 2012

Priority registration for continuing MA, MFA, and Post-Baccalaureate students

November 19, 2012

Early registration for new students begins

November 12–16, 2012

Priority registration for continuing BA and BFA students

November 26, 2012

Early registration for non-degree students begins

Continuing MA, MFA, and Post-Baccalaureate Students

Registration priority for MA, MFA, and Post-Baccalaureate students is determined by the number of units earned.

All MA, MFA, and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Registrar's Office during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

Non-degree Students

Non-degree students should submit completed registration forms to the Registrar's Office.

ACADEMIC ADVISING

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors, Frances McCormack (fmcormack@sfai.edu) and John Priola (jpriola@sfai.edu), prior to registration each semester. Scheduled advising takes place at the time of registration.

Undergraduate

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

After their first semester, undergraduate students with 45 units or less are required to meet with Peter Blackman (pblackman@sfai.edu), the Undergraduate Academic Advisor, before registering for classes. It is recommended that *all* students see the advisor to establish clear and reasonable academic goals by developing a semester-by-semester plan for the timely and successful completion of all degree requirements. In addition to degree requirements, the advisor is available to discuss the declaration of majors and minors, change of majors, travel opportunities and co-curricular services, including the integration of internships into a degree plan. Peter Blackman's office is located in Studio 15. Drop-in hours are from 12:00–1:00 Tuesday–Friday (unless otherwise noted) and students are encouraged to email him for an appointment.

Students with 90 units or more are strongly encouraged to meet with Susan Martin (smartin@sfai.edu), the Assistant Dean for Academic Success, to ensure their educational and professional goals are being met as they prepare for the final two semesters at SFAI. Her office is located on the Mezzanine, next door to the Registrar's Office. Drop-in hours are from 12:00–1:00 Monday–Thursday (unless otherwise noted) and students are encouraged to email her for an appointment.

In addition, faculty mentors and Department Chairs are available to discuss the educational and co-curricular opportunities in the Bay Area available to students to inform and enhance their educational experience at SFAI.

ADD/DROP DATES AND PROCEDURES

Add/Drop Deadline for Spring 2013: February 4, 2013

Students may change their schedules any time after priority registration until the end of the add/drop period by completing an add/drop form in person at the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Registrar's Office when adding or dropping a course.

International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each fall and spring semester until graduation. International students who are considering dropping a course should consult with the Student Affairs Office to ensure that they can still maintain full-time enrollment status. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Student Affairs Office. Failure to secure advance approval will result in loss of F-1 status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline and are strongly encouraged to see an advisor before withdrawing from a course. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Appeals Committee.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may begin the appeal process by contacting Susan Martin (smartin@sfai.edu), Assistant Dean for Academic Success, or Megann Sept (msept@sfai.edu), the Dean of Students. Exemptions will only be granted to students who can document extenuating circumstances.

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Appeals Committee. Exemptions will only be granted to students who can document extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Registrar's Office. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than January 17, 2013 in order to avoid tuition charges for the Spring 2013 semester. Standard refund policies (see page 21) apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Tuition and Fees for Spring 2013

Tuition Payment Deadlines

Tuition Payment Plans

Refund Policy

TUITION AND FEES FOR SPRING 2013

All tuition and fee balances must be paid by the payment deadline of **January 2, 2013**. This means that the semester balance must be paid in full unless covered by financial aid

BA, BFA, and non-degree tuition per semester

1–11 units	Multiply each unit by \$1,566
12–15 units	Pay a flat tuition rate of \$17,874
Over 15	\$17,874 plus \$1,566 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1–11 units	Multiply each unit by \$1,677
12–15 units	Pay a flat tuition rate of \$19,092
Over 15	\$19,092 plus \$1,677 per unit

Fees

1. Student Activity fee is \$35 per semester.
2. Materials fee is \$200 per semester for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is \$50 for BA students enrolled in six or more units. No material fees are assessed for MA students.
3. Technology fee is \$200 per semester for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a \$500 nonrefundable deposit.
6. Facilities fees are \$300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. Commencement fee is \$100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: \$300
2. MFA Final Review (charged only to students not enrolled in classes): \$300

Exchange Students

1. Incoming students pay Materials fee, Technology fee, and Student Activity fee prior to registration.
2. Outgoing SFAI students do not pay Materials fee, Technology fee, or Student Activity fee to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students

Tuition for the Spring 2013 semester is due January 2, 2013.

Payment for Faculty-Led Programs

For Faculty-Led Programs, in addition to tuition, program fees covering additional costs such as room and board are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable. Tuition and fees for Faculty-Led Programs are due on the date listed under each Faculty-Led Program course description.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. intensive classes or faculty-led programs) will be due according to specified due dates but no later than 3 weeks before start date.

Obligation for Payment

Enrollment constitutes a financial contract between the student and SFAI. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Students who are not current in their own, their parents', or their parties' financial obligations with respect to their enrollment may be immediately withdrawn from courses and placed on administrative leave before, during, or after an academic term, at the discretion of the Institute, without advanced notice.

Holds on Student Accounts

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

TUITION PAYMENT PLANS

To complete the enrollment process, the student must choose a payment option for the term and complete any additional steps required for that option. The student must complete these steps by the payment due date for the term as published in the academic calendar. Failure to do so will result in cancellation of the student's registration.

SFAI offers alternative options for payment of tuition charges:

- A)** A full payment option that requires one payment after deducting financial aid.
- B)** A monthly payment option that divides tuition, after deducting financial aid, into four (4) monthly installments.
- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration.

Methods of Payment

- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute". Students may pay online via WebAdvisor; by phone by calling the Student Accounts/Cashier's Office; or by mail.
- Debit card, ACH, wire transfer, VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments under the monthly payment option may also be charged to a debit card, VISA, MasterCard, or American Express, and will be automatically charged on the first of each month.
- *Note: there is a 2.5% banking transaction fee charged by the bank on all credit card transactions. There are no fees for electronic check transactions or debit card transactions.*

Fees

- An administrative fee of \$25 will be charged for students selecting the monthly payment plan option.
- A \$50 fee will be charged for returned checks.
- Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month.

Interest

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Full tuition refunds for dropped classes, excluding intensive classes (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance that is filed in writing with the Registrar's Office. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Withdrawing students must obtain a Withdrawal Form from the Registrar's Office and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

Financial Aid Recipients

The Higher Education Act Amendments of 2011 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Withdrawal Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit <http://www.sfai.edu/financial-aid>.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.

Academic Policy

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at www.sfai.edu/request-transcript.

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at www.sfai.edu under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at www.sfai.edu/course-schedules. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Dean of Student Affairs, Megann Sept (msept@sfai.edu) prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Dean of Student Affairs ("Dean of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate. For a list of required documentation and to download required forms, please go to www.sfai.edu/disability-services. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Dean of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

Undergraduate Curriculum

Core Curriculum

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

Courses that fulfill the Critical
Studies, Social Science,
Studies in Global Cultures,
and Off-Campus Study Requirements

Minor Programs

BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

BA

History and Theory
of Contemporary Art

Urban Studies

CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

THE FIRST YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

The First Year Program Curriculum

Fall 2012	Spring 2013
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

History and Theory of Contemporary Art

Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course covers art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

English Composition

The Writing Program at SFAL is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes in the Writing Program allows for close contact with faculty and substantial feedback of writing in progress. All incoming students are required to take the Writing Placement Exam (see page 24 for details) before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

English Composition A (Investigation and Writing) Fall – 3 units

A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

English Composition B (Nonfiction Writing) Spring – 3 units

The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work.

100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

» Drawing – 3 units

One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

» Media – 3 units

One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

Global Art History

Taken during the First Year Program

Modernity and Modernism

Taken during the First Year Program

Contemporary Art Now

A course focused on contemporary art in North America and Europe from the 1950s to the present.

History of the Major (BFA only)

A course focused on the history of the medium in which the student is majoring.

Art History Elective (BFA only)

Any undergraduate Art History course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major

LIBERAL ARTS REQUIREMENTS

SFAL's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	3

* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAL.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

Writing Program

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the Writing Program. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

The Writing Program Courses

ENGL-90 English Language Support for Artists

Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

ENGL-95 Seeing and Writing

Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

ENGL-100 English Composition A (Investigation and Writing)

Taken during the First Year Program

ENGL-101 English Composition B (Nonfiction Writing)

Taken during the First Year Program

Nonfiction Writing students who do **not** pass the Writing Portfolio may not enroll in Humanities 200 and 201 or Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102 Continuing Practices of Writing

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

Humanities

Humanities courses develop understandings of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

Science

Science courses introduce students to scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration. We offer courses that reflect a range of scientific disciplines, including *Life Studies: Biology, Urban Ecology, Urban Hydrology*, and *Astronomy*. Additionally, we offer an exciting off-site course at the San Francisco Exploratorium, a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experientially based learning method in which students design their own experiments and study physics-centered topics (often related to optics and sound).

Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography. These courses are beneficial for artists and urban studies students, and are typically taught by a geographer or architect.

Classes are taught in a seminar format, with a limit of 17 students in the course. Students take these classes in a digital media room where each student has his or her own computer workstation.

Social Science

Social science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.

Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

Critical Theory

Critical Studies courses develop critical, multi-disciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice*; *Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 60 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

SPRING 2013

Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

Study Abroad

Study Abroad programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

Academy of Fine Arts — Prague, Czech Republic
Bezalel Academy of Arts and Design — Jerusalem, Israel
Chelsea College of Art and Design — London, England
École Nationale Supérieure des Beaux-Arts — Paris, France
Glasgow School of Art — Glasgow, Scotland
Gerrit Rietveld Academy — Amsterdam, Holland
Korea National University of Arts — Seoul, Korea
Valand School of Fine Arts — Gothenburg, Sweden

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI
- Language skills may be required for certain schools

Tuition and Fees

While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

To study abroad during the spring semester:

Programs:	Apply by:
Chelsea College of Art & Design	April 1 (year in advance)
Glasgow School of Art	September 15
All other programs excluding HFBK	November 1

To study abroad during the fall semester:

Programs:	Apply by:
All Programs	April 1

AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 41 leading art schools in the U.S. and Canada, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD exchange school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, including participating schools, visit www.sfaiedu/aicad-exchange.

Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI

Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines

- October 1 to participate in AICAD Mobility for the spring semester
- April 1 to participate in AICAD Mobility for the fall semester

Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

For more information on IN-396, please see page 79 of the course schedule.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements 33 units		Design and Technology		Film	
Liberal Arts Requirements		Liberal Arts Requirements	33	Liberal Arts Requirements	33
		Studio Requirements	72	Studio Requirements	72
English Composition A*	3	Contemporary Practice	3	Contemporary Practice	3
English Composition B*	3	Conceptual Design and Practice	3	Introduction to Film	3
Humanities 200	3	Collaborative Practice in Art, Design and Technology	3	History of Film or Special Topics in Film History	3
Humanities 201	3	Media Techniques Distribution	6	Distribution I	9
Science	3	Communications Design Distribution	3	Advanced Film	3
Mathematics	3	Designed Objects Distribution	3	Film Electives	15
Social Science	3	Design and Technology Electives	15	Senior Review Seminar	3
Studies in Global Cultures	3	Senior Review Seminar	3	Electives in any studio discipline	33
Critical Theory A*	3	Electives in any studio discipline	33		
Critical Theory B*	3				
Elective	3				
All BFA students must complete the liberal arts requirements for their degree.		Art History Requirements 15		Art History Requirements 15	
		Global Art History	3	Global Art History	3
		Modernity and Modernism	3	Modernity and Modernism	3
		Contemporary Art Now	3	Contemporary Art Now	3
		History of Design and Technology	3	History of Film	3
		Art History Elective	3	Art History Elective	3
		Total	120	Total	120

* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120

Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33

Painting

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33

Photography

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Introduction to Photography and the Darkroom	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	33

Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3

Total	120
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Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Art History Electives	6

Total	120
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Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3

Total	120
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BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120

Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Printmaking I	3
Drawing I	3
Intermediate Printmaking	6
Advanced Printmaking	3
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33

Sculpture

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	33

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Print	3
Art History Elective	3

Total 120

Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
History of Sculpture	3
Art History Elective	3

Total 120

BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements 33 units

English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A*	3
Critical Theory B*	3
Elective	3

All BA students must complete the liberal arts requirements for their degree.

* Writing Placement Examination required upon matriculation.

* Must be taken at SFAI.

History and Theory of Contemporary Art

Liberal Arts Requirements 33

Art History, Theory, & Criticism Requirements 54

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3

Studio Requirements 12

Contemporary Practice	3
Elective in any studio discipline	9

General Electives 21

Total 120

Urban Studies

Liberal Arts Requirements 33

Urban Studies Requirements 45

Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3

Art History Requirements 9

Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3

Studio Requirements 12

Contemporary Practice	3
Elective in any studio discipline	9

General Electives 21

Total 120

COURSES THAT FULFILL CRITICAL STUDIES, SOCIAL SCIENCE, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

The following courses satisfy the Critical Studies Elective Requirement:

CS-220-1	The Exploding Screen! Subversive Film Strategies, Past and Present
ENGL 101-2	English Composition B (Nonfiction Writing): Animal(s) and Human(s)
ENGL-101-3	English Composition B (Nonfiction Writing): What's Love Got To Do With It?
ENGL-101-4	English Composition B (Nonfiction Writing): Experimental Literature of the Bay Area
HUMN-200-1	Democracy, Empire, and Power in the Pre-Modern West
HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
HUMN-201-2	Shaping San Francisco at the Dawn of Industrialization
HUMN-201-3	Solitude, Building, and Taoism
SOCS-211-1	Mass Incarceration and Its Discontents
US-205-1	Media and Cultural Geography
DR-220-3	The Art of Comics
FM-240-1	Documentary Film Ethics
FM-241-1	History of Film: Cyborg
NG-220-1	Internet Killed the Video Star
NG-220-2	Athletic Aesthetic
NG-220-3	Street
PH-220-2	Art and Activism
PH-220-3	Creative Nonfiction Photography
PH-240-1	History of Photography: Analyzing Now
PH-303-1	Conversations with Contemporary Photography
PR-209-1	Social Movement through Print
CE-201-1	Useful/Useless Objects

The following courses satisfy the Social Science Requirement:

SOCS-211-1	Mass Incarceration and Its Discontents
US-205-1	Media and Cultural Geography

The following courses satisfy the Studies in Global Cultures Requirement:

HTCA-220-2	African Art, Myth, Religion
CS-220-1	The Exploding Screen! Subversive Film Strategies, Past and Present
CS-301-1	Critical Theory B: Real Live Girl!: Theory and Politics of Gender and Sexuality
CS-301-3	Critical Theory B: Other/Hyper Cities: Changing Streets, Architecture and Modernization in Asia
ENGL-101-4	English Composition B (Nonfiction Writing): Experimental Literature of the Bay Area
ENGL-102-1	Continuing Practices of Writing: Re-Imagining the Imagined West: Historical Fiction and Fictitious History in the Genre Labeled "The Western"
HUMN-200-1	Democracy, Empire, and Power in the Pre-Modern West
HUMN-200-2	Stones, Shards, and Lost Cities: Material Cultures of Ancient America
HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
HUMN-201-2	Shaping San Francisco at the Dawn of Industrialization
HUMN-201-3	Solitude, Building, and Taoism
SOCS-211-1	Mass Incarceration and Its Discontents
US-205-1	Media and Cultural Geography
US-296-1	City as Studio Practicum
IN-299-1	Contemporary Vietnam
PR-209-1	Social Movement through Print

The following courses satisfy the 6-unit Off-Campus Study Requirement:

IN-393-1	AICAD Mobility/Study Abroad
IN-399-1	Junior Semester of Independent Study

The following courses satisfy 3 units of the 6-unit Off-Campus Study Requirement:

US-296-1	City as Studio Practicum
IN-299-1	Contemporary Vietnam (Faculty-Led Program)
IN-396-1	Internship

MINOR PROGRAMS

We're proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFai. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies "on paper," since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2012–2013 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information.

SCHOOL OF INTERDISCIPLINARY STUDIES

History and Theory of Contemporary Art

Department Chair: Nicole Archer, narcher@sfai.edu

HTCA-102 Contemporary Art Now	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
Total	21 units

Urban Studies

Department Chair: Robin Balliger, rballiger@sfai.edu

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
Total	21 units

SCHOOL OF STUDIO PRACTICE

Design and Technology

Department Chair: Paul Klein, paulklein@sfai.edu

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9
Total	21 units

Film

Department Chair: Kerry Laitala, klaitala@sfai.edu

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9
Total	21 units

New Genres

Department Chair: Allan deSouza, adesouza@sfai.edu

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9
Total	21 units

Painting

Department Chair: Frances McCormack, fmccormack@sfai.edu

PA-120 Painting I & II	3
Two PA-200-level courses	6
PA-300-level course	3
Three Painting Elective courses	9
Total	21 units

Photography

Department Chair: Reagan Louie, rlouie@sfai.edu

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9
Total	21 units

Printmaking

Department Chair: Tim Berry, tberry@sfai.edu

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Print	3
Three Printmaking Elective courses	9
Total	21 units

Sculpture

Department Chair: John Roloff, jroloff@sfai.edu

Interim Department Chair for Spring 2013: Ian McDonald, imcdonald@sfai.edu

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6
Total	21 units

Graduate Curriculum

MFA

Full-Time and Low-Residency

PB

Post-Baccalaureate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Full-Time and Low-Residency

Urban Studies

DUAL DEGREE MA/MFA

History and Theory of Contemporary Art

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA

FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAL. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAL Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAL. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

MFA REQUIREMENTS MFA REQUIREMENTS

Full-Time

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0

Total 60

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0

Total 60

Low-Residency

Critical Studies	3
Art History	9
Tutorials	12
Guided Study	18
Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
Graduate Lecture Series	0
MFA Graduate Exhibition	0

Total 60

SAMPLE SCHEDULE

Year 1

Critique Seminar	3
Art History	3
Tutorial	3
Elective	3
Guided Study	6
Graduate Lecture Series	0
Summer Review	0
Winter Review	0

Year 2

Critique Seminar	3
Art History	3
Critical Studies	3
Tutorial	3
Electives	3
Guided Study	6
Graduate Lecture Series	0
Intermediate Review	0
Winter Review	0

Year 3

Critique Seminar	3
Art History	3
Tutorials	6
Electives	3
Guided Study	6
Graduate Lecture Series	0
Summer Review	0
Final Review	0
MFA Graduate Exhibition	

Total 60

MA REQUIREMENTS

History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Electives	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	42

History and Theory of Contemporary Art (Low-Residency)

Issues and Theories of Contemporary Art	3
Min(d)ing the Canon	3
Global Perspectives of Modernity	3
Research and Writing Colloquium	3
Critical Studies Elective	3
Art History Seminar Elective	6
Electives	6
Guided Studies	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	3
Total	42

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 3

Electives	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

Semester 4

Electives	3
Thesis I	3
Thesis II	3
Total	42

SAMPLE SCHEDULE

Year 1

Global Perspectives of Modernity	3
Issues and Theories or Min(d)ing the Canon	3
Elective	3
Graduate Lecture Series	0
Guided Study	3

Year 2

Issues and Theories or Min(d)ing the Canon	3
Research and Writing Colloquium	3
Art History Elective	3
Critical Studies Elective	3
Graduate Lecture Series	0
Guided Study	3

Year 3

Art History Elective	3
Elective	3
Graduate Lecture Series	0
Thesis I: Independent Investigations	6
Thesis II: Collaborative Project	3
Total	42

MA REQUIREMENTS

Exhibition and Museum Studies

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Electives	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
Total	48

Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Electives	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	48

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Electives	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Electives	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Electives in Art History, Critical Studies, or Topics Seminars	3

Semester 4

Thesis I	3
Thesis II	3
Electives	3
Total	48

SAMPLE SCHEDULE

Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Electives	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Electives	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Seminar Electives	3

Semester 4

Thesis I	3
Thesis II	3
Electives	3
Total	48

MA/MFA DUAL DEGREE REQUIREMENTS

Graduate Tutorial	12	Global Perspectives of Modernity	3
Graduate Critique Seminar	12	Culture Industry and Media Matters	3
Electives	15	Research and Writing Colloquia	3
Art History Seminar Electives	9	Thesis I	6
Critical Studies	6	Thesis II	6
Graduate Lecture Series	0	Final Review	0
Intermediate Review	0	MFA Graduate Exhibitions	0
Issues and Theories of Contemporary Art	3	Total	78

PB REQUIREMENTS

Semester 1	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate electives	6
Semester 2	
Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate electives	6
Total	30

SAMPLE SCHEDULE

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio	0
Intermediate Review	

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/Exhibition and Museum Studies Elective	3
Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Semester 6

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Course Schedule

How to Read the Course
Schedule

Course Listings

HOW TO READ THE COURSE SCHEDULE

¹ **HTCA**-²**100**-³**01**

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. (*see below*)

000 Skill Development

100 Beginning to Intermediate

200 Intermediate

300 Intermediate to Advanced

400 Post-Baccalaureate program

500 Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

Class Times

Period I 9:00 am–11:45 am

Period II 1:00 pm–3:45 pm

Period III 4:15 pm–7:00 pm

Period IV 7:30 pm–10:15 pm

ROOM LOCATIONS AND ABBREVIATIONS

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9, 10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)
21	Interdisciplinary Studio
25	Collaborative Lab

2565 Third Street Graduate Center

3FM	Third Street Film Studio
3LG	Third Street Lounge
3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A
3INST B	Third Street Installation Room B

SPRING 2013 UNDERGRADUATE COURSES

SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
HISTORY AND THEORY OF CONTEMPORARY ART							
HTCA-101-1	Modernity and Modernism	Marcelo Sousa	T	4:15-7:00	LH	HTCA-100	Modernity and Modernism Requirement
HTCA-202-1	Dialogues in Contemporary Art: Theory and Practice	Glen Helfand	M	4:15-7:00	18	HTCA-102; ENGL-101	Dialogues in Contemporary Art Requirement; Art History Elective
HTCA-220-1	Global Anxieties: Sculpture's Disappearances, 1957-1980	Katie Anania	F	9:00-11:45	18	HTCA-102	Art History Elective
HTCA-220-2	African Art, Myth, Religion	Dewey Crumpler	W	1:00-3:45	18	HTCA-101	Art History Elective; Studies in Global Cultures Requirement
HTCA-240-1/PR-240-1	Pressed for Time: A History of Printmaking	Nicole Archer	F	1:00-3:45	18	HTCA-101	History of Printmaking; Art History Elective
HTCA-390-1	Thesis Colloquium	TBA				CS-300; CS-390	Satisfies Requirement for BA in HTCA
HTCA-398-1	Directed Study	TBA				Junior Standing or Permission of Instructor	
CRITICAL STUDIES							
CS-220-1	The Exploding Screen! Subversive Film Strategies, Past and Present	David Martinez	W	4:15-7:00pm	26	ENGL-101	Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement; Film Elective
CS-300-1	Critical Theory A	Dale Carrico	T	9:00-11:45	18	HUMN-201	Critical Theory A Requirement
CS-301-1	Critical Theory B: "Real Live Girl": Theory and Politics of Gender and Sexuality	Amy Jamgochian	T	4:15-7:00	18	CS-300	Critical Theory B Requirement; Studies in Global Cultures Requirement
CS-301-2	Critical Theory B: Domestic Disturbances	Thea Quiray Tagle	F	9:00-11:45	MCR	CS-300	Critical Theory B Requirement; Urban Studies Elective
CS-301-3	Critical Theory B: Other/Hyper Cities: Changing Streets, Architecture and Modernization in Asia	Laura Fantone	M	1:00-3:45	18	CS-300	Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
ENGLISH							
ENGL-090-1	Language Support for Artists	David Skolnick	T/TH	9:00-11:45	20B	None	
ENGL-095-1	Seeing and Writing: The Art of the Written Word	David Skolnick	T/TH	1:00-3:45	20B	None	
ENGL-100-1	English Comp A: Investigation and Writing	Christina Boufis	F	9:00-11:45	20B	None	English Comp A Requirement

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
ENG-100-2	English Comp A (Investigation and Writing)	Beth Williams	TH	4:15-7:00	20B	None	English Comp A Requirement
ENG-100-3	English Comp A (Investigation and Writing)	Mary Warden	W	9:00-11:45	18	None	English Comp A Requirement
ENGL-101-1	English Comp B (Nonfiction Writing): Truth, Lies, and Memoir	Christina Boufis	W	1:00-3:45	20B	ENGL-100	English Comp B Requirement; Critical Studies Elective
ENGL 101-2	English Comp B (Nonfiction Writing): Animal(s) and Human(s)	Christian Nagler	TH	4:15-7:00	18	ENGL-100	English Comp B Requirement; Critical Studies Elective
ENGL-101-3	English Comp B (Nonfiction Writing): What's Love Got To Do With It?	Cameron MacKenzie	TH	9:00-11:45	MCR	ENGL-100	English Comp B Requirement; Critical Studies Elective
ENGL-101-4	English Comp B (Nonfiction Writing): Experimental Literature of the Bay Area	Christian Nagler	W	4:15-7:00	18	ENGL-100	English Comp B Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
ENGL-101-5	English Comp B (Nonfiction Writing): Pop Culture and American Identity Formation	Chandra Howard	W	4:15-7:00	20B	ENGL-100	English Comp B Requirement
ENGL-101-6	English Comp B (Nonfiction Writing): Gender, Sexuality, Performance	Tania Hammidi	M	1:00-3:45	20B	ENGL-100	English Comp B Requirement
ENGL-102-1	Continuing Practices of Writing: Re-Imagining the Imagined West: Historical Fiction and Fictitious History in the Genre Labeled "The Western"	Benjamin Perez	TH	4:15-7:00	25	Transfer students; ENGL-101	Studies in Global Cultures Requirement

HUMANITIES

HUMN-200-1	Democracy, Empire, and Power in the Pre-Modern West	Eddie Yuen	TH	1:00-3:45	18	ENGL-101	Humanities 200; Critical Studies Elective; Studies in Global Cultures Requirement
HUMN-200-2	Stones, Shards, and Lost Cities: Material Cultures of Ancient America	Thor Anderson	M	4:15-7:00	20B	ENGL-101	Humanities 200; Urban Studies Elective; Studies in Global Cultures Requirement
HUMN-201-1	Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution	Carolyn Duffey	F	1:00-3:45	20B	ENGL-101	Humanities 201; Critical Studies Elective; Studies in Global Cultures Requirement
HUMN-202-1	Shaping San Francisco at the Dawn of Industrialization	Chris Carlsson	T	4:15-7:00	20B	ENGL-101	Humanities 201; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
HUMN-201-3	Solitude, Building, and Taoism	Tai Nishiuchi	TH	9:00-11:45	18	ENGL-101	Humanities 201; Critical Studies; Studies in Global Cultures Requirement

MATH

MATH-107-1	Mathematics of Interactive Media	Nick Lally	TH	4:15-7:00	DMS-2	None	Mathematics Requirement
MATH-108-1	Numbers in Music	Lee Worden	T	1:00-3:45	MCR	None	Mathematics Requirement

SCIENCE

SCIE-113-1	Life Studies: Biology and Art	Meredith Tromble / Justin Schuetz	M	4:15-7:00	MCR	None	Science Requirement
SCIE-119-1	City Creatures	Nik Bertulis	W	9:00-11:45	25	None	Science Requirement; Urban Studies Elective

SOCIAL SCIENCE

SOCS-211-1	Mass Incarceration and Its Discontents	Scott Handleman	W	4:15-7:00	MCR	ENGL-101	Social Science Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
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URBAN STUDIES

US-205-1	Media and Cultural Geography	Robin Balliger	TH	1:00-3:45	MCR	ENGL-101	Critical Studies Elective; Urban Studies Elective; Social Science Requirement; Studies in Global Cultures Requirement
US-296-1	City as Studio Practicum	Amy Berk	W	9:00-11:45	MCR	ENGL-101	Satisfies City Studio Practicum Requirement; Satisfies Studies in Global Cultures Requirement; Satisfies 3 units of the 6-unit Off-Campus Study Requirement
US-390-1	Thesis Colloquium	TBA				CS-300; CS-390	Satisfies Requirement for BA in Urban Studies

SPRING 2013 UNDERGRADUATE COURSES

SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
INTENSIVES							
DT-299-1/FM-299-1	Motion Graphics: After Effects	Greg Lemon	M-F; January 7 -18, 2013	9:30-6:30	DMS2	DT/FM-116 OR FM-101	Design and Technology Elective; Film Elective
IN-299-1	Contemporary Vietnam	Shannon Castleman	January 6 - 18, 2013		Travel	Junior Standing and Instructor Permission	3-units of the 6-unit Off-Campus Study Requirement; Studies in Global Cultures Requirement
SC-199-1	China Paint Studio	John de Fazio	M-F; January 7 -18, 2013	9:30-6:30	106	None	Sculpture Elective
CONTEMPORARY PRACTICE							
CP-101-1	Contemporary Practice	Amy Berk	M	9:00-11:45; 1:00-3:45	14	None	Contemporary Practice Requirement
CP-101-2	Contemporary Practice	Laura Boles Faw	M	9:00-11:45; 1:00-3:45	DMS2	None	Contemporary Practice Requirement
DESIGN AND TECHNOLOGY							
DT-105-1/SC-105-1	Structural Drawing / Design Visualization	Joshua Keller	W/F	9:00-11:45	105 /13	None	Drawing Requirement for Sculp- ture; DT Distribution Requirement for Designed Objects
DT-115-1	Internet Tools and Concepts	Nick Lally	T/TH	7:30-10:15	DMS2	None	DT Communications Design Distribution Requirement or DT Elective
DT-117-1	Friending Art with Benefits: Probing Social Networks	Paul Klein	T/TH	1:00-3:45	25	None	DT Communications Design Distribution Requirement or DT Elective; Urban Studies Elective
DT-216-1/FM-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	W/F	9:00-11:45	DMS2	DT-116/ FM-116	DT Media Techniques Distribution Requirement or DT Elective

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
DT-220-1	Smarter ArtDesign for Smart Devices	Chris Kubick	M	1:00-3:45; 4:15-7:00	25	DT-113 OR DT-115	DT Designed Objects Distribution Requirement or DT Communications Design Distribution Requirement or DT Elective
DT-221-1	Signal to Noise: Interactive Sound and Performance	Andrew Benson	T/TH	7:30-10:15	25/20A	DT-101	DT Media Techniques Distribution Requirement or DT Elective
DT-222-1	Typography: Context and Practice	JD Beltran	T/TH	1:00-3:45	DMS2	DT-101	DT Communications Design Distribution Requirement or DT Elective
DT-223-1/SC-223-1	Digital Fabrication Using 3D Printers	Michael Shiloh	M/W	7:30-10:15	117/105	DT-113	DT Designed Objects Distribution or DT Elective; Sculpture Elective
DT-250-1/SC-250-1	Active Wearable Objects	Chris Palmer	M/W	4:15-7:00	105	DT-150	DT Designed Objects Distribution or DT Elective; Sculpture Elective
DT-299-1/FM-299-1	Motion Graphics: After Effects (Intensive)	Greg Lemon	M-F	9:30-6:30	DMS2	DT/FM-116 OR FM-101	DT Elective; Film Elective

DRAWING

DR-120-1	Drawing I + II	Carlos Villa	T/TH	1:00-3:45	14	None	Drawing I Requirement
DR-120-2	Drawing I + II	Caitlin Mitchell-Dayton	T/TH	7:30-10:15	13	None	Drawing I Requirement
DR-120-3	Drawing I + II	Luke Butler	W/F	1:00-3:45	14	None	Drawing I Requirement
DR-200-1	Drawing II + III	Bruce McGaw	W/F	9:00-11:45	14	DR-120	Drawing Elective
DR-220-1	Drawing Using Chance, Game Playing, and Random Order	Brad Brown	T/TH	4:15-7:00	14	DR-120	Drawing Elective
DR-220-2	Processes of Abstraction	Frances McCormack	W/F	1:00-3:45	13	DR-120	Drawing Elective
DR-220-3	The Art of Comics	Hugh D'Andrade	M/W	4:15-7:00	13	DR-120	Drawing Elective; Critical Studies Elective

FILM

FM-101-1	Introduction to Film	Kerry Laitala	T/TH	1:00-3:45	26	None	Introduction to Film Requirement
FM-101-2	Introduction to Film	TBA	W/F	9:00-11:45	26	None	Introduction to Film Requirement
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	W/F	1:00-3:45	26	None	Film Elective
FM-208-1	Electrographic Sinema	Mike Kuchar	F	9:00-11:45; 1:00-3:45	8	FM-101	Film Elective

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
FM-216-1/DT-216-1	Intermediate 3D Modeling and Animation	Greg Lemon	W/F	9:00-11:45	DMS2	FM-116/DT-116	DT Media Techniques Distribution Requirement or DT Elective
FM-220-1	Editing for Sound and Image	Jay Boekelheide / Dan Olmsted	W/F	1:00-3:45	25/DMS2	FM-101	Film Distribution I Requirement
FM-224-1	Digital Cinema II	Michella Rivera-Gravage	M/W	4:15-7:00	26/20A	FM-204	Film Distribution I Requirement or Film Elective
FM-240-1	Documentary Film Ethics	Michael Fox	T	9:00-11:45	LH	HTCA-101	History of Film Requirement or Film Elective; Critical Studies Elective
FM-241-1	History of Film: Cyborg	Henry Rosenthal	M	9:00-11:45	LH	HTCA-101	History of Film Requirement; Critical Studies Elective
FM-299-1/DT-299-1	Motion Graphics: After Effects (Intensive)	Greg Lemon	M-F	9:30-6:30	DMS2	DT/FM-116 OR FM-101	DT Elective; Film Elective
FM-305-1	Radical Directing	Lynn Hershman Leeson	W	7:30-10:15	26	Junior Standing	Advanced Film
FM-380-1	Undergraduate Tutorial	Michael Fox	T	1:00-3:45	16C	Junior Standing	Film Elective

INTERDISCIPLINARY

IN-114-1	Collage	Carlos Villa	T/TH	9:00-11:45	117	None	Drawing or Painting Elective
IN-299-1	Contemporary Vietnam (Intensive)	Shannon Castleman	January 6-18, 2013		Travel	Junior Standing and Instructor Permission	3-units of the 6-unit Off-Campus Study Requirement; Studies in Global Cultures Requirement
IN-390-1	Senior Review Seminar	Brett Reichman	T	1:00-3:45	18	Senior Standing	Senior Review Requirement for BFA
IN-391-1	Honors Interdisciplinary Studio					Senior Standing	Senior Review Requirement for BFA
IN-393-1	AICAD Mobility /Study Abroad					Junior Standing; 3.0 GPA; 24 credits completed at SFAI	Off-Campus Study Requirement
IN-396-1	Internship	Sarah Ewick	T	4:15-7:00	MCR	Junior Standing	3-units of the 6-unit Off-Campus Study Requirement
IN-399-1	Independent Study						6-unit Off-Campus Study Requirement

NEW GENRES

NG-101-1	New Genres I	Keith Boadwee	M/W	4:15-7:00	8	None	New Genres I Requirement
NG-101-2	New Genres I	Sharon Grace	T/TH	9:00-11:45	8	None	New Genres I Requirement
NG-201-1	New Genres II	Whitney Lynn	M/W	9:00-11:45	8	NG-101	New Genres II Requirement

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
NG-201-2	New Genres II	Chris Sollars	T/TH	1:00-3:45	8	NG-101	New Genres II Requirement
NG-204-1	Installation	Rebecca Goldfarb	M/W	7:30-10:15	8	NG-101	New Genres Installation Distribution Requirement; Urban Studies Elective
NG-206-1	Photoworks: Conceptual Photography	Allan deSouza	T/TH	1:00-3:45	16A	NG-201	Photoworks Requirement
NG-220-1	Internet Killed the Video Star	Tim Sullivan	T/TH	4:15-7:00	8	NG-101	New Genres Video Distribution Requirement; Issues and Contemporary Artists Requirement; Critical Studies Elective
NG-220-2	Athletic Aesthetic	Jennifer Locke	M/W	9:00-11:45	16A	NG-101	New Genres Elective; Critical Studies Elective
NG-220-3	Street	Chris Sollars	T/TH	4:15-7:00	26	NG-101	New Genres Elective; Critical Studies Elective; Urban Studies Elective
NG-220-4	Art by Instruction	Whitney Lynn	M/W	1:00-3:45	8	NG-101	New Genres Elective
NG-241-1	Issues in Contemporary Art	Sharon Grace	M	1:00-3:45	LH	HTCA-101	History of New Genres Requirement
NG-307-1	Advanced Projects	Allan deSouza	T/TH	4:15-7:00	16A	Senior Standing	New Genres Elective
NG-310-1	Advanced Video	TBA	T/TH	7:30-10:15	8	Junior Standing	New Genres Video Distribution Requirement
NG-380-1	Undergraduate Tutorial	Lisa Blatt	W	9:00-11:45	16C	Junior Standing	New Genres Elective

PAINTING

PA-120-1	Painting I + II	Leslie Shows	T/TH	9:00-11:45	116	None	Painting I Requirement
PA-120-2	Painting I + II	Bruce McGaw	W/F	1:00-3:45	116	None	Painting I Requirement
PA-200-1	Painting II + III	Dewey Crumpler	M/W	9:00-11:45	116	PA-120	Painting Elective
PA-200-2	Painting II + III	Taravat Talepasand	M/W	4:15-7:00	116	PA-120	Painting Elective
PA-200-3	Painting II + III	Brad Brown	T/TH	1:00-3:45	116	PA-120	Painting Elective
PA-205-1	Color In and Out of the Studio	Pegan Brooke	W/F	1:00-3:45	117/LH	PA-120	Painting Elective
PA-220-1	Shuffle All	Jovi Schnell	T/TH	4:15-7:00	117	PA-120	Painting Elective
PA-220-2	Extreme Painting: Wet on Wet vs. The Slow Cooker	Matt Borruso	T/TH	1:00-3:45	117	PA-120	Painting Elective
PA-220-3	Human Presence/ Human Image	Caitlin Mitchell-Dayton	T/TH	4:15-7:00	116	PA-120	Painting Elective
PA-380-1	Undergraduate Tutorial	Bruce McGaw	W	4:15-7:00	117	Junior Standing	Painting Elective
PA-380-2	Undergraduate Tutorial	Pegan Brooke	F	9:00-11:45	117	Junior Standing	Painting Elective

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
PA-380-3	Undergraduate Tutorial	Dewey Crumpler	W	4:15-7:00	114	Junior Standing	Painting Elective
PA-380-4	Undergraduate Tutorial	Carlos Villa	TH	1:00-3:45	115	Junior Standing	Painting Elective

PHOTOGRAPHY

PH-101-1	Introduction to Photography and the Darkroom	Alice Shaw	T/TH	7:30-10:15	21	None	Photography I Requirement
PH-101-2	Introduction to Photography and the Darkroom	Sean McFarland	T/TH	9:00-11:45	21	None	Photography I Requirement
PH-101-3	Introduction to Photography and the Darkroom	Elizabeth Bernstein	T/TH	1:00-3:45	21	None	Photography I Requirement
PH-101-4	Introduction to Photography and the Darkroom	Joshua Smith	M/W	7:30-10:15	21	None	Photography I Requirement
PH-110-1	Tools of the Medium	Lindsey White	M/W	4:15-7:00	21	PH-101	Photography II Requirement
PH-120-1	Introduction to Photography as the Digital Medium	Ivan Iannoli	M/W	4:15-7:00	DMS2	PH-101	Digital Photography I Requirement
PH-120-2	Introduction to Photography as the Digital Medium	Liz Steketee	T/TH	9:00-11:45	20A	PH-101	Digital Photography I Requirement
PH-220-1	Photographic Processes: Technology Timeline II	Megan Riepenhoff	T/TH	4:15-7:00	21	PH-101; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-220-2	Art and Activism	Darcy Padilla	T/TH	9:00-11:45	16A	PH-101	Photography Elective; Critical Studies Elective
PH-220-3	Creative Nonfiction Photography	Joshua Smith	M/W	4:15-7:00	16C	PH-101	Photography Conceptual Elective; Critical Studies Elective; Urban Studies Elective
PH-220-4	Sustained Looking: Everywhere, All the Time	Elizabeth Bernstein	T/TH	4:15-7:00	16C	PH-101; PH-120	Photography Conceptual Elective; Urban Studies Elective
PH-220-5	Environmental Landscape	Debra Bloomfield	M/W	9:00-11:45	21	PH-101; PH-110	Photography Conceptual Elective
PH-221-1	Advanced Techniques in Digital Image Making	Liz Steketee	T/TH	1:00-3:45	20A	PH-120	Digital Photography II Requirement
PH-240-1	History of Photography: Analyzing Now	Thom Sempere	T	1:00-3:45	LH	HTCA-101	History of Photography I Requirement; Critical Studies Elective
PH-303-1	Conversations with Contemporary Photography	Linda Connor	M/W	4:15-7:00	16A	PH-120; PH-240	Photography Elective; History of Photography II Requirement; Critical Studies Elective
PH-311-1	Digital Printing for the Handmade Book	Liz Steketee/ Andrew Rottner	F	9:00-1:45/1:00-3:45	21/20A and 1	PH-110; PH-221; PH-240	Photography Technical Elective
PH-315-1	Text and Texture	Jack Fulton	M/W	1:00-3:45	16A/20A	Junior Standing; and PH-120; PH-240	Photography Conceptual Elective

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
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Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
PH-321-1	Sacred & Profane II	Linda Connor	M/W	7:30-10:15	16A	PH-110; PH-320	Photography Elective
PH-380-1	Undergraduate Tutorial	Reagan Louie	W	1:00-3:45	16C	Junior Standing	Photography Conceptual Elective or Photography Technical Elective
PH-381-1	Special Projects	Henry Wessel	T	1:00-3:45	PSR	6 Units of Photog- raphy coursework; PH-110, PH-140 or PH-141	Photography Conceptual Elective or Photography Technical Elective
PH-391-1	Senior Review Seminar	John Priola	TH	1:00-3:45	16C	Senior Standing	Photography Senior Review Requirement

PRINTMAKING

PR-104-1	Lithography I	Gregory Piatt	W	9:00-11:45; 1:00-3:45	3	None	Beginning Printmaking Requirement
PR-108-1	Drawing and Painting to Print	Paul Mallowney	T/TH	1:00-3:45	1 and 3	None	Beginning Printmaking Requirement
PR-111-1	Screenprinting I	Aaron Terry	M/W	4:15-7:00	2 and 3	None	Printmaking Elective
PR-201-1	Screenprinting II	Amy Todd	T/TH	4:15-7:00	2 and 3	PR-111	Printmaking Elective
PR-205-1	Conceptual Cartography in Print	JD Beltran	T/TH	9:00-11:45	25	HTCA-101	Printmaking Elective; Urban Studies Elective
PR-206-1	Artists' Books and the Vandercook Press	Macy Chadwick	F	9:00-11:45; 1:00-3:45	2 and 3	PR-106	Printmaking Elective
PR-209-1	Social Movement through Print	Art Hazelwood	T/TH	9:00-11:45	1 and 3	HTCA-101	Intermediate Printmaking Require- ment; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
PR-240-1/HTCA-240-1	Pressed for Time: A History of Printmaking	Nicole Archer	F	1:00-3:45	18	HTCA-101	History of Printmaking; Art History Elective
PR-301-1	Multiplicity	Tim Berry	M/W	1:00-3:45	MCR	Junior Standing	Advanced Printmaking Requirement

SCULPTURE/CERAMICS

CE-100-1	Ceramics I: Fabrication	Ian McDonald	W/F	1:00-3:45	106	None	Beginning Sculpture Requirement
CE-201-1	Useful / Useless Objects	John deFazio	T/TH	1:00-3:45	106	CE-100	Intermediate Sculpture Requirement; Critical Studies Elective
SC-100-1	3D Strategies: Beginning Sculpture	Richard Berger	T/TH	1:00-3:45	105	None	Beginning Sculpture Requirement
SC-105-1/DT-105-1	Structural Drawing / Design Visualization	Joshua Keller	W/F	9:00-11:45	105 / 13	None	Drawing Requirement for Sculpture; DT Distribution Requirement for Designed Objects

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
SC-199-1	China Paint Studio (Intensive)	John deFazio	M-F, January 7-18, 2012	9:30-6:30	106	None	Sculpture Elective
SC-223-1/DT-223-1	Digital Fabrication Using 3D Printers	Michael Shiloh	M/W	7:30-10:15	117/105	DT-113	DT Designed Objects Distribution or DT Elective; Sculpture Elective
SC-240-1	History of Sculpture	Richard Berger	T	9:00-11:45	MCR	HTCA-101	History of Sculpture Requirement
SC-250-1/DT-250-1	Active Wearable Objects	Chris Palmer	M/W	4:15-7:00	105	DT-150	DT Designed Objects Distribution or DT Elective; Sculpture Elective
SC-251-1	Kinetic Sculpture: Inflatable / Light Workshop	Kate Ruddle / Chris Bell	TH	4:15-7:00; 7:30-10:15	105	SC-100 or DT/ SC-150	Intermediate Sculpture Requirement
SC-310-1	Site/Context: TransNature	Mark Van Kempen	W/F	9:00-11:45	20B/105	Junior Standing	Advanced Sculpture Requirement; Urban Studies Elective
SC-380-1	Undergraduate Tutorial	Kate Ruddle	M	4:15-7:00	106	Junior Standing	Sculpture Elective

SPRING 2013 GRADUATE COURSES SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
HISTORY AND THEORY OF CONTEMPORARY ART							
HTCA-520-1	Medium Specificity and Experimental Cinema	Greg Youmans	TH	9:00-11:45	3LH	None	Art History Seminar Elective
HTCA-520-2	Performing Optimism	Omar Ricks	M	9:00-11:45	3LH	None	Art History Seminar Elective
HTCA-520-3	Fascinations	Fiona Hovenden	M	4:15-7:00	3LH	None	Art History Seminar Elective
HTCA-533-1	The Other California: Intersections of LA Modern Art, Architecture and Design	Paul Klein	T	4:15-7:00	3LH	None	Art History Seminar Elective; Urban Studies Elective
HTCA-534-1	Critical Hedonism: The Aesthetics and Politics of Riotus Indulgence	Nicole Archer	W	9:00-11:45	3LH	None	Art History Seminar Elective
HTCA-590-1/ EMS-590-1/US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH	MA and Dual Degree Students Only	Requirement for MA in History and Theory of Contemporary Art
HTCA-590-2/ EMS-590-2/US-590-2	Thesis I: Independent Investigations	Cameron MacKenzie	T	9:00-11:45	3LH	MA and Dual Degree Students Only	Requirement for MA in History and Theory of Contemporary Art

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
HTCA-591-1/ EMS-591-1/US-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in History and Theory of Contemporary Art
HTCA-591-2/ EMS-591-2/US-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	Thesis I; Open to EMS and US students only	Requirement for MA in History and Theory of Contemporary Art
HTCA-598-1	Directed Study					None	

CRITICAL STUDIES

CS-500-1	Cityscapes of the Imaginary: Urban Film and Literature	Carolyn Duffey	W	1:00-3:45	3LH	None	Critical Studies Elective; Urban Studies Elective
CS-500-2	Animalia	Meredith Tromble	M	1:00-3:45	3LH	None	Critical Studies Elective
CS-500-3	Dreamwork	Cameron Mackenzie	T	1:00-3:45	3SR3	None	Critical Studies Elective
CS-500-4	Fetish, Figure, Fact	Dale Carrico	F	9:00-11:45	3LH	None	Critical Studies Elective
CS-500-4	The Poetics and Politics of Biology	Martha Kenney	TH	1:00-3:45	3LH	None	Critical Studies Elective
CS-502-1	Culture Industry/Media Matters	Frank Smigiel	T	7:30-10:15	3LH	None	Requirement for MA in HTCA, EMS, US
CS-504-1	Research and Writing Colloquium	Robin Balliger	T	1:00-3:45	3LH	None	Requirement for MA in HTCA, EMS, US

EXHIBITION AND MUSEUM STUDIES

EMS-503-1	Beyond Exhibitions (Intensive)	Brooke Anderson	January 7-18, 2013		Travel	Graduate Student Standing	Exhibition and Museum Studies Elective
EMS-507-1	Art's Curtain Call	Frank Smigiel	T	4:15-7:00	3SR3	None	Exhibition and Museum Studies Elective
EMS-590-1/ HTCA-590-1/US-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH	MA and Dual Degree Students Only	Requirement for MA in Exhibition and Museum Studies
EMS-590-2/ HTCA-590-2/US-590-2	Thesis I: Independent Investigations	Cameron MacKenzie	T	9:00-11:45	3LH	MA and Dual Degree Students Only	Requirement for MA in Exhibition and Museum Studies
EMS-591-1/ HTCA-591-1/US-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in Exhibition and Museum Studies
EMS-591-2/ HTCA-591-2/US-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	Thesis I; Open to EMS and US students only	Requirement for MA in Exhibition and Museum Studies

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
URBAN STUDIES							
US-500-1	Public Art and Community Participation—A Journey Among Many	Rigo 23	M	7:30-10:15	3LH	None	Urban Studies Elective
US-500-2	The Country and the City: Urban Ecosystems and the Politics of Nature	Eddie Yuen	W	4:15-7:00	3LH	None	Urban Studies Elective
US-590-1/HTCA-590-1/EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	F	1:00-3:45	3LH	MA and Dual Degree Students Only	Requirement for MA in Urban Studies
US-590-2/HTCA-590-2/EMS-590-2	Thesis I: Independent Investigations	Cameron MacKenzie	T	9:00-11:45	3LH	MA and Dual Degree Students Only	Requirement for MA in Urban Studies
US-591-1/HTCA-591-1/EMS-591-1	Thesis II: Collaborative Projects	Claire Daigle	M	1:00-3:45	3SR3	Thesis I; Open to HTCA and Dual Degree students only	Requirement for MA in Urban Studies
US-591-2/HTCA-591-2/EMS-591-2	Thesis II: Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	Thesis I; Open to EMS and US students only	Requirement for MA in Urban Studies

INTERDISCIPLINARY

IN-503-1	Writing in Academic English for the Arts: Language Support for Graduate Students	Mary Warden	TH	9:00 -11:45	3SR3		
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SPRING 2013 GRADUATE COURSES SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
GRADUATE STUDIO ELECTIVES							
NG-500-1	SoundWork: Sound / Voice / Performance	Pamela Z	T	1:00-3:45	3SR2		Elective Requirement
NG-500-2	Video Production: From Idea to Realization	Tony Labat	T	4:15-7:00	3SR2		Elective Requirement

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
PA-500-1	Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar	Mark Van Proyen	W	7:30-10:15	3SR1		Elective Requirement
PR-500-1/PH-500-1	Hybrid Currents in Printmaking and Photography	Aaron Terry / Megan Riepenhoff	F	9:00-11:45- 1:00-3:45	20A/ 21 Chestnut		Elective Requirement

CRITIQUE SEMINARS

GR-500-1	Graduate Critique Seminar	Lynn Hershman Leeson	W	1:00-3:45	3SR4		Requirement for MFA
GR-500-2	Graduate Critique Seminar	Tony Labat	T	1:00-3:45	3SR4		
GR-500-3	Graduate Critique Seminar	Allan deSouza	W	9:00-11:45	3SR3		
GR-500-4	Graduate Critique Seminar	Sharon Grace	TH	1:00-3:45	3SR3		
GR-500-5	Graduate Critique Seminar	Pegan Brooke	TH	1:00-3:45	3SR2		
GR-500-6	Graduate Critique Seminar	Dewey Crumpler	M	1:00-3:45	3SR4		
GR-500-7	Graduate Critique Seminar	Brett Reichman	TH	1:00-3:45	3SR1		
GR-500-8	Graduate Critique Seminar	Henry Wessel	T	4:15-7:00	TBA		
GR-500-9	Graduate Critique Seminar	Linda Connor	M	1:00-3:45	3SR1		
GR-500-10	Graduate Critique Seminar	Richard Berger	W	1:00-3:45	3SR1		
GR-500-11	Graduate Critique Seminar	John Priola	T	1:00-3:45	3SR1		

GRADUATE TUTORIALS

GR-580-1	Graduate Tutorial	Chris Kubick	W	1:00-3:45	3SR2		Requirement for MFA
GR-580-2	Graduate Tutorial	Kerry Laitala	W	9:00-11:45	3SR4		
GR-580-3	Graduate Tutorial	Tim Sullivan	T	9:00-11:45	3SR3		
GR-580-4	Graduate Tutorial	Jennifer Locke	M	1:00-3:45	INST A		
GR-580-5	Graduate Tutorial	Pegan Brooke	TH	9:00-11:45	3SR2		
GR-580-6	Graduate Tutorial	Dewey Crumpler	M	4:15-7:00	3SR1		
GR-580-7	Graduate Tutorial	Taravat Talepsand	M	9:00-11:45	3SR1		
GR-580-8	Graduate Tutorial	Reagan Louie	M	4:15-7:00	3SR2		
GR-580-9	Graduate Tutorial	Sean McFarland	T	1:00-3:45	INST A		
GR-580-10	Graduate Tutorial	Debra Bloomfield	M	1:00-3:45	INSTB		
GR-580-11	Graduate Tutorial	Amy Todd	TH	1:00-3:45	3SR4		
GR-580-12	Graduate Tutorial	Mildred Howard	W	4:15-7:00	3SR2		

Course Code	Title	Faculty	Day	Time	Location	Pre-requisite	Satisfies
GR-580-13	Graduate Tutorial	John deFazio	T	7:30-10:15	3SR1		
GR-580-14	Graduate Tutorial	Sharon Grace	TH	4:15-7:00	3SR3		
GR-580-15	Graduate Tutorial	Matt Borruso	T	9:00-11:45	3SR1		
GR-580-16	Graduate Tutorial	Linda Connor	W	1:00-3:45	INST B		
GR-580-17	Graduate Tutorial	Alice Shaw	TH	4:15-7:00	3SR1		
GR-580-18	Graduate Tutorial	Mark Brest Van Kempen	W	1:00-3:45	INST A		
GR-580-19	Graduate Tutorial	Ian McDonald	F	9:00-11:45	3SR2		

GRADUATE PRACTICUM

EMS-588-1	Exhibition and Museum Studies Practicum						
GR-588-1	Teaching Practicum: Transmitting Art Practices	Meredith Tromble / Jennifer Rissler	W	1:00-3:45	3SR3		Elective Requirement
GR-590-1	Art Worlds: History, Theory and Practice	Jennifer Rissler / Zeina Barakeh	F	9:00-11:45	3SR3		Elective Requirement
US-588-1	Urban Studies Practicum						Requirement for Urban Studies

POST-BACCALAUREATE SEMINAR

PB-400-1	Post-Bac Seminar	Reagan Louie	M	1:00-3:45	3SR2		Post-Bac Seminar Requirement
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GRADUATE LECTURE SERIES

GR-502-1	Graduate Lecture Series	Tony Labat/ Claire Daigle	F	4:30-6:30	Chestnut LH		Requirement for all MFA, MA, Dual Degree, and Post-Bac Students
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GRADUATE REVIEWS AND EXHIBITION

GR-592-1	MFA Intermediate Review	Tony Labat					
GR-594-1	MFA Final Review	Tony Labat					
GR-599-1	MFA Graduate Exhibition	Tony Labat					
MA-592-1	MA Intermediate Review	Claire Daigle					
MA-594-1	MA Final Review	Claire Daigle					
MA-599-1	MA Symposium	Claire Daigle					

GRADUATE ASSISTANTSHIP

GR-587-1	Graduate Assistantship	Graduate Office					
GR-597-1	Teaching Assistantship	Graduate Office					

Course Descriptions

Undergraduate Courses

Graduate Courses

UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-101-1 Modernity and Modernism

Marcelo Sousa

Prerequisite: HTCA-100

This course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material will be organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining "the modern" and the related terms "modernism" and "modernity." This course will pose possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II*, and local museums as primary resources, this course will cover art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).

Satisfies Modernity and Modernism Requirement

This course is only offered in the spring semester.

HTCA-202-1 Dialogues in Contemporary Art: Theory and Practice

Glen Helfand

Prerequisites: HTCA-102, ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in *Dialogues in Contemporary Art* will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that encourages in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Dialogues in Contemporary Art Requirement

Satisfies Art History Elective

HTCA-220-1 Global Anxieties: Sculpture's Disappearances, 1957–1980

Katie Anania

Prerequisite: HTCA-102

Previously viewed in terms of its volume, solidity, and permanence, sculpture took a sharp turn toward the ephemeral at the end of the 1950s. Rampant consumerism and the lingering specter of fascism made practitioners cautious of work that declared itself to be enduring in any way; by 1980, "sculpture" had been replaced in critical literature with the more nebulous term "installation". This course explores the global stakes of empirical reality and visibility in postwar object-based practices, focusing on strategies such as shamanism, seriality, entropy, handicraft, optical illusion, and personal endangerment. We will consider the emergence of such transnational institutions as space programs, contemporary art museums, international art magazines, and the CIA, and the ways in which anxieties about these phenomena were made manifest through objects with "compromised" integrity. To conclude, we'll discuss the feasibility of disappearance for art and design practitioners working in the post-9/11 moment, when total disappearance has become increasingly impossible.

Satisfies Art History Elective

HTCA-220-2 African Art, Myth, Religion
Dewey Crumpler

Prerequisite: HTCA-101

This course focuses on the interrelationship between art and culture in Africa as a reflection of social values and religious processes. The course evaluates the effects of social change on art and religion as well as new cultural patterns established by modern cultural diffusion. Students will be asked to consider and trace the sculpture, architecture, dance, decorative arts, myth, and religions of various African cultures, spanning the continent, from prehistoric and ancient times through the rise of modern artistic practices. This will be accomplished through slide lectures, video and music presentations, and historical readings.

Satisfies Art History Elective

Satisfies Studies in Global Cultures Requirement

HTCA-240-1/PR-240-1 Pressed for Time: A History of Printmaking

Nicole Archer

Prerequisite: HTCA-101

This course considers the long history of printmaking—intentional and otherwise, from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information, but have since equally come to critique the "cultures of the copy" that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking's key terms: matrix, multiple, transfer, relief, pattern, plate, and other key words will all be considered technically and ideologically speaking. Students will reflect on the relation between fine art prints and more popular and ephemeral modes of printmaking. Local collections, artists, and print studios will be visited, and special attention will be paid to how the rise of digital, and especially internet-based, technologies is affecting the field.

Satisfies History of Printmaking Requirement

Satisfies Art History Elective

HTCA-390-1 Thesis Colloquium

Prerequisite: CS-300, CS-390

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in History and Theory of Contemporary Art

HTCA-398-1 Directed Study

Prerequisite: Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with the faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Critical Studies

CS-220-1 The Exploding Screen! Subversive Film Strategies, Past and Present

David Martinez

Prerequisite: ENGL-101

This course examines the possibilities of radical filmmaking by viewing and discussing a variety of works, past and present, that challenge the viewer both politically and aesthetically. We will screen both nonfiction/documentary and fiction movies, all of which could be considered "political" works. Students will learn about different radical social movements and political viewpoints: Anarchism, Communism, Socialism, Fascism, and Capitalism. Some films that will be viewed use traditional film structures while others attempt to break new, experimental ground. Some will even make you laugh, an important goal for any medium. Screenings will include the work of Santiago Álvarez, Dujan Makeyev, Lina Wertmüller, Jean Vigo, Elio Petri, Travis Wilkerson, and others. Additionally, student filmmakers will present their own work and/or ideas for current or future projects. This is an ideal class for students interested in the possibilities of social change through media-making.

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Film Elective

Satisfies Studies in Global Cultures Requirement

CS-300-1 Critical Theory A

Dale Carrico

Prerequisite: HUMN-201

CS-300 (Critical Theory A) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

CS-301-1 Critical Theory B: "Real Live Girl": Theory and Politics of Gender and Sexuality

Amy Jamgochian

Prerequisite: CS-300

This course is an introduction to basic texts of contemporary gender studies and queer theory with a focus on questions of realness, authenticity, and origins. Authenticity is a central concern of gender and sexuality from conservative to radical representations and in realms as diverse as popular culture, music, art, science, and politics. Finding, representing, or arriving at the genuine truth of gender and sexuality seems necessary for any politically oriented course of action. Yet at the same time, such "genuine truth" seems impossible to find: scientists still cannot define gender; new "findings" about the origin of sexuality emerge regularly; and our own experience of our gender and sexuality can vary over time. The texts we will study in this course offer different ways of understanding gender and sexuality in politics beyond claims of authenticity of experience: Rather than seeing gender and sexuality as truths of individuals, we will ask if they can instead be understood as bonds or contracts of kinship between people; bonds with the capacity to be transformed. Readings will include work by Eve Kosofsky Sedgwick, Judith Butler, Tim Dean, Leo Bersani, Gayle Rubin, Lauren Berlant, Michael Warner, and more. We will consider these texts alongside a variety of contemporary representations of gender and sexuality.

Satisfies Critical Theory B Requirement

Satisfies Studies in Global Cultures Requirement

CS-301-2 Critical Theory B: Domestic Disturbances

Thea Quiray Tagle

Prerequisite: CS-300

This course examines questions of the "domestic" through the lens of critical race, postcolonial, queer, and feminist of color theories. How has the concept of the "domestic" been deployed in colonial and modern nation-state building projects? How has the protection of the "home" justified acts of violence upon individual and collective bodies in both the First World and in the Global South? Finally, how have those injured bodies resisted through various means including their participation in social movements and the creation of cultural productions? Exploring thematics ranging from immigrant women's labor to the legality of sex work, we will trouble the divide between the public and private spheres, and expand our imaginaries of home to include queered forms of kinship, culture, and alternative modes of life.

Satisfies Critical Theory B Requirement

Satisfies Urban Studies Elective

English

CS-301-3 Critical Theory B: Other/Hyper Cities: Changing Streets, Architecture, and Modernization in Asia **Laura Fantone**

Prerequisite: CS-300

This course offers a specific focus on the rapid urban changes in Asia, especially India and East Asian cities, since the second World War. We will engage critically with Tokyo, Seoul, Mumbai, Shanghai, Beijing, Shenzhen, Guangzhou, and Hong Kong as mythically represented in cinema, animation, photography, and installations by artists including Yasujiro Ozu, Alain Resnais, Chris Marker, Zia Zhang-Ke, and Fruit Chan. Course readings will revolve around the question of disappearance of old parts of the city and new uses of urban space. We will look at the role of private funding, technology, and modern forms of work and organization of everyday life as key components to the hypertrophic imaginary of the Asian city as excessive, polluting and chaotic, inevitably pre-modern, and already futuristic. Looking at this urban imaginary leads to questions of appropriation and post-colonial rearrangement of center/peripheral tensions and differences. Thinking of Situationism, we will consider its specificity and interrogate its possible translations in changing Asian cities. What forms of détournement and dérive does a large Asian city invite? This course also aims to give students an understanding of the large architectural projects and art institutions in China and India especially, as they go hand in hand with the development of the global art market.

Satisfies Critical Theory B Requirement

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

ENGL-090-1 English Language Support for Artists

David Skolnick

Prerequisite: None

This course is designed to support non-native speakers of English in their studies at SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAI. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 Seeing and Writing: Art of the Written Word

David Skolnick

Prerequisite: None

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others (both famous and not), readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

Required for students based on the results of the Writing Placement Exam

ENGL-100 English Composition A (Investigation and Writing)

Christina Boufis (ENGL-100-1)

Beth Williams (ENGL-100-2)

Mary Warden (ENGL-100-3)

Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision.

Satisfies English Composition A Requirement

**ENGL-101-1 English Composition B (Nonfiction Writing):
Truth, Lies, and Memoir**

Christina Boufis

Prerequisite: ENGL-100

We live in the age of memoir. The form, simply put, takes the self as subject and promises the reader a truthful voyage of discovery. But despite the fact that today memoirs crowd out novels on bookstore shelves, the genre actually has a much older history. In this course, we will trace the development of memoir as a genre from the 18th century to the 21st. Along the way, we will investigate the construction of literary personae, the blurring of fact and fiction, and the reliability of memory in storytelling. Memoir, after all, comes from the French and Latin word for memory, which is notoriously a fickle faculty. This is not a course in memoir writing; rather it's a critical investigation and history of the form. We'll read work by Dave Eggers, Jo Ann Beard, Jeannette Walls, Scott Russell Sanders, and others who both uphold and interrogate the form.

Satisfies English Composition B Requirement

Satisfies Critical Studies Elective

**ENGL-101-2 English Composition B (Nonfiction Writing):
Animal(s) and Human(s)**

Christian Nagler

Prerequisite: ENGL-100

Martin Heidegger wrote: "The animal is excluded from the essential domain of the conflict between unconcealedness and concealedness. The sign of such an exclusion is that no animal or plant *has the word*." Given this historic exclusion—the assumption that animals cannot use language—what is the place of animal life in our psyches, our social world, and our systems of production, past present and future? How do we conceive and experience our animality and how do we recognize the humanness of animals? How do these conceptions bear on our ideas of language, ethics, emotion, and concepts of difference? Through writing, discussion, and animal interaction, we will interrogate the relation between human and animal from many different angles. We will discuss artwork by Joseph Beuys, Lisa Jevbratt, and others. Readings include *Elizabeth Costello* by J.M. Coetzee, *The Open* by Giorgio Agamben, *The Biological Basis of Ethics* by Peter Singer, as well as essays by Donna Haraway and stories by Franz Kafka. Films include *Bambi*, *Koko: A Talking Gorilla*, and Werner Herzog's *Grizzly Man*.

Satisfies English Composition B Requirement

Satisfies Critical Studies Elective

**ENGL-101-3 English Composition B (Nonfiction Writing):
What's Love Got to Do With It?**

Cameron Mackenzie

Prerequisite: ENGL-100

We understand love to be universal, and yet the traditional Western concept of romantic love is but one of a series of definitions of the intense bond that develops between two people. This class will explore the notion of love as it has been thought and discussed over time, from antiquity to today. Supplementing our readings of the great thinkers of love, from Plato to Kierkegaard to Zizek, will be close readings of literature, including the work of Milan Kundera, Allen Ginsberg, Sandra Cisneros, and Raymond Carver. We will also examine how love is depicted in such films as *Being John Malkovich*, *Amores Perros*, and *Lars and the Real Girl*.

Satisfies English Composition B Requirement

Satisfies Critical Studies Elective

**ENGL-101-4 English Composition B (Nonfiction Writing):
Experimental Literature of the Bay Area**

Christian Nagler

Prerequisite: ENGL-100

From the poets of the San Francisco Renaissance in the 1950s through to the Beats, the many generations of Chicano writers, the Language Poets, the New Narrativists, and the heterogenous environment of today, the Bay Area has a rich history (and present) of experimental writing. In this course we will look at the scenes and theories that have generated and sustained this literary landscape. Through discussion, critical and creative writing, class visits, and field trips to literary events we will gain a solid critical and experiential understanding of this region's many literary vanguards. We will read texts by Jack Spicer, Robert Duncan, Denise Levertov, Allen Ginsberg, Leslie Scalapino, Robert Glück, Lorna Dee Cervantes, June Jordan, Kevin Killian, Kathleen Fraser, Lyn Hejinian, Juliana Spahr, Pamela Lu, Renee Gladman, Brandon Brown, and many others.

Satisfies English Composition B Requirement

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

**ENGL-101-5 English Composition B (Nonfiction Writing):
Pop Culture and American Identity Formation**

Chandra Howard

Prerequisite: ENGL-100

How does popular culture inform how Americans think about themselves? Does pop culture reflect our societal values accurately and effectively? What do cultural productions such as television shows, children's literature, superheroes, and advertising say about the way we understand national identity? Students will learn to critically analyze pop culture productions and evaluate national identity formation through nonfiction essays by Ishmael Read, Charles Dantzig, and Eric Schlosser, among others; the documentary film *Confessions of a Superhero*; and the young adult novel, *The Absolutely True Diary of a Part-Time Indian*, by Sherman Alexie.

Satisfies English Composition B Requirement

**ENGL-101-6 English Composition B (Nonfiction Writing):
Gender, Sexuality, Performance**

Tania Hammidi

Prerequisite: ENGL-100

Shakespeare said, "All the world's a stage." What did he mean by that? How does how we perform our gendered and sexual identities "off-stage" differ from what happens in theatre, performance art, dance, activism, and other forms of live performance? In this course students will gain basic critical tools for unpacking live performances that transgress normative constructions of race, gender, sexuality, and class location. We will read José Muñoz, Judith Halberstam, and Jill Dolan, among others.

Satisfies English Composition B Requirement

ENGL-102-1 Continuing Practices of Writing: Re-Imagining the Imagined West: Historical Fiction and Fictitious History in the Genre Labeled "The Western"

Benjamin Perez

Prerequisite: Transfer student; ENGL-101

"Western" can signify a genre, a region, a mindset and set of values, or even—often—all of these at once. In this course we will study the contextual specifics of the actual American West (history); then compare and contrast this history with later romanticized popular depictions of the American West (mythology)—the so-called "Western"; and then compare and contrast this mythology with avant-garde and counter-hegemonic reactions against it (demythology)—the "Anti-Western". Major texts we will explore in this course include Yellow Bird's *Joaquin Murieta*, Michael Ondaatje's *The Collected Works of Billy the Kid*, Ishmael Reed's *Yellow Back Radio Broke Down*, and N. Scott Momaday's *The Strange and True Story of My Life with Billy the Kid*. We will also study two films, Jim Jarmusch's *Dead Man* and Clint Eastwood's *Unforgiven*, as well as read the two short texts in the BFI Modern Classics series written as commentaries and guides to these films.

Satisfies Studies in Global Cultures Requirement

Humanities

HUMN-200-1 Democracy, Empire, and Power in the Pre-Modern West

Eddie Yuen

Prerequisite: ENGL-101

This course will explore some of the classic works of the Western philosophical canon with an eye toward the key themes of democracy, political freedom, citizenship, and public space. We will read seminal works by Plato, Sophocles, and Aristotle as well as 20th century scholars such as Martin Bernal, Ellen Meiksins Wood, C. L. R. James, and Hannah Arendt who will help to situate Athenian democracy in its class, gender, geographical, and cultural context. Some of the questions we will explore include: Can there be a universal definition of justice? How can Athenian democracy be reconciled with slavery, patriarchy, and imperialism? What is the relationship of urban space and public discourse to democratic participation?

Satisfies Humanities 200 Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-200-2 Stones, Shards, and Lost Cities: Material Cultures of Ancient America

Thor Anderson

Prerequisite: ENGL-101

This introduction to the pre-contact civilizations of America uses material culture as a starting point for discussions about both how these societies functioned (flourished) and, as best we can tell, how they understood their worlds. Case studies focus on Mesoamerica, but also include smaller-scale societies in both North and South America. While distinctive features will be relatively obvious, we will also take note of the continuities that are defining features of Amerind culture and civilization. Our sources will include everything from post-conquest chronicles and archaeological reports to the latest translations of hieroglyphic texts of the ancient Maya.

Satisfies Humanities 200 Requirement

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-201-1 Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution

Carolyn Duffey

Prerequisite: ENGL-101

This course spans the Renaissance to the current era of globalization, focusing on issues producing tension in historical encounters between what has been referred to as the "West and East," developing into what we now call the "Global North and South." Our goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas, Enlightenment revolutions, the creation of the African Diaspora and anti-colonial resistance, and finally the very current economic, political, and social encounters of contemporary tourism. Our approach will be interdisciplinary as we examine literary and historical representations of such

encounters, along with visual re-creations of these historical moments in films including dramas, documentaries, filmed productions of plays, and popular Hollywood versions of world history. Moreover, and very importantly, we will be considering the contemporary resonance of all of our texts, whether they come from the 15th or the 21st century.

Satisfies Humanities 201 Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-201-2 Shaping San Francisco at the Dawn of Industrialization

Chris Carlsson

Prerequisite: ENGL-101

This course will give students a solid understanding of the first half of San Francisco's history and a strong sense of the physical place in which it grew, situating this local history within the broad context of U.S. and world history during the 19th and early 20th centuries. It will also impart a way of thinking about history, emphasizing the making of history in the present, even when we're examining events and stories over a century old.

Satisfies Humanities 201 Requirement

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

HUMN-201-3 Solitude, Building, and Taoism

Tai Nishiuchi

Prerequisite: ENGL-101

This course investigates the issue of solitude as presented by Lao-tzu and Chuang-tzu, two foremost Taoist thinkers of ancient China, in dialogue with American philosophers Henry David Thoreau and Henry Bugbee. Ordinary human life is built within an entangling maze of expectations and desires, and civic dwelling intensifies the entanglement. Thinking through the works of these four philosophers, we will seek a way in which humans can exit the labyrinth and arrive at a hermitic home in the wilderness. But we will also question the dualistic schism between city and nature, encounter and aloneness. This investigation will establish an interpretive ground for the mystical, solitary self of Walt Whitman and for the oneiric architecture of Gaston Bachelard, a modern French philosopher.

Satisfies Humanities 201 Requirement

Satisfies Critical Studies Elective

Satisfies Studies in Global Cultures Requirement

Mathematics

MATH-107-1 Mathematics of Interactive Media

Nick Lally

Prerequisite: None

This course will explore the mathematics of interactive media as students learn how to write, modify, and analyze software. Students will learn the basics of programming in the open source language Processing and apply these techniques toward the creation of interactive software projects that engage with the mathematical foundations of Boolean logic, geometry, and trigonometry. We will look at a number of contemporary interactive artworks and the techniques used to create them. This course will employ a hands-on project-based approach to mathematics as students learn to author their own interactive software projects. No programming experience is required.

Satisfies Mathematics Requirement

MATH-108-1 Numbers in Music

Lee Worden

Prerequisite: None

This course will use music to explore a range of beautiful and useful mathematical ideas, and use math to investigate ways of appreciating and making music. Musical topics will include scales, harmonics, instrument design, rhythm, temperament and tuning, microtones, compositional structure, and chance operations. On the math side, topics will include ratios, geometric progressions, symmetries, modular arithmetic, randomness, and concepts involved in digital music and sound.

Satisfies Mathematics Requirement

Science

SCIE-113-1 Life Studies: Biology and Art

Meredith Tromble /Justin Schuetz

Prerequisite: None

This course surveys the central concerns of contemporary biology. Co-taught by a biologist and an artist, it is structured as an exploration of the different scales of life, from molecules to ecosystems. Students will learn about the scientific structures and processes of life—including cellular function, genetics, development, ecology, and evolution—in the context of the historical development of biological thought and artists' use of biological ideas and images. The course includes lectures, experiments, art-making, and field trips.

Satisfies Science Requirement

SCIE-119-1 City Creatures

Nik Bertulis

Prerequisite: None

This course is an introduction to urban zoology, covering co-evolution, habits, distribution, and management of animals in the San Francisco Bay Area—both living and extinct, wild and domestic. We will investigate how animals have adapted to urbanization in parks, the ocean, streets, homes, and urban farms. Forays include ecology of extermination, zoos, animal rights, and conscious carnivory.

Satisfies Science Requirement

Satisfies Urban Studies Elective

Social Science

SOCS-211-1 Mass Incarceration and Its Discontents

Scott Handleman

Prerequisite: ENGL-101

The United States is currently in the midst of a deep prison crisis. As legal scholar Michelle Alexander has recently argued, more black men are currently in prison than were enslaved in 1850. In California alone, 160,000 people currently reside in prisons or jails. And, in 2008, it was reported that for the first time in history, more than one in every 100 adults in the U.S. was locked up in jail or prison—despite a steady *decline* in crime over the past 20 years. This course begins with the seeming paradox of this *reduction* in crime amidst a draconian rise in prison populations to launch a deeper investigation into the ideology, politics, and social function of the prison. It asks: If the crisis of “mass incarceration” cannot be accounted for solely in terms of “crime,” what are the other factors at play in this alarming trend? What are the deeper agendas and interests vested in the seemingly incessant construction and overpopulation of prisons? And, how are different communities and mobilizations coming together to challenge and transform the conditions giving rise to this “prison-industrial complex”? Particular attention will be paid to the racial, cultural, and ideological histories of the prison. Readings will draw from a range of disciplinary perspectives, including history, philosophy, and ethnic studies, and incorporate prisoner autobiographies and art, as well as an aesthetic analysis of the cultures of confinement that extend beyond prison walls. Throughout the course students will be offered opportunities for field study and engagement with local activist, policy, and cultural organizations immersed in the issue. Ultimately, students will be asked to reflect upon their social location in relation to the prison as a social, political, and cultural phenomenon, and encouraged to think critically about their role as artists and cultural producers within the crafting of cultures of dissent and the imagination of alternative visions of justice.

Satisfies Social Science Requirement

Satisfies Critical Studies Elective

Satisfies Urban Studies Elective

Satisfies Studies in Global Cultures Requirement

Urban Studies

US-205-1 Media and Cultural Geography

Robin Balliger

Prerequisite: ENGL-101

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than being inscribed on space as a neutral grid, locality and urban geographies have become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Satisfies Urban Studies Elective

Satisfies Critical Studies Elective

Satisfies Social Science Requirement

Satisfies Studies in Global Cultures Requirement

US-296-1 City as Studio Practicum

Amy Berk

Prerequisite: ENGL-101

In *City as Studio Practicum*, we link theory and practice by examining and participating in projects with professional artists and youth. SFAI's City Studio program partners with Bay Area community centers and arts organizations to use urban sites in both San Francisco and the East Bay as laboratories for research, practice, education, and social interaction. In these settings, students will collaborate with and educate youth ages 12–19 in a variety of media, and together they will learn to develop and implement individual and collaborative projects in the creative arts. The practicum brings together traditional and new media arts practices, alternative art education practices, and alternative venues for creating and exhibiting art. Current partners include the Bayview Opera House, the Excelsior Boys & Girls Club, SOMArts, The Lab, SCRAP, the Bay Area Video Coalition, and the East Bay Asian Youth Center. Students take an active role in investigating art education theory and in teaching and mentoring the youth, and in doing so, examine the role of art as a form of public engagement, dialogue, and social change.

Satisfies City Studio Practicum Requirement

Satisfies Studies in Global Cultures Requirement

Satisfies 3 units of the 6-unit Off-Campus Study Requirement

US-390-1 Thesis Colloquium

TBA

Prerequisite: CS-300; CS-390

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in Urban Studies

UNDERGRADUATE COURSES

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA degree and a Studio Elective for the BFA degree.

All courses are offered for 3 units unless otherwise specified.

Contemporary Practice

CP-100 Contemporary Practice

Amy Berk (CP-100-1)

Laura Boles Faw (CP-100-2)

Prerequisite: None

Active engagement in *Contemporary Practice* allows first-year students to strengthen their creative voices through personal projects and collaboration with their peers. The course emphasizes hands-on experience both in and out of the studio within a culture of research, creativity, and communication, and deepens students' understanding of the profound investigations that produce knowledge and culture.

Vital components of Contemporary Practice are studio exercises and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. Workshops, public lectures, and exhibition openings facilitate and support the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources.

Satisfies Contemporary Practice Requirement

Amy Berk uses arte povera, minimalism, and pop in her paintings, sculptures, videos, and installations to explore issues from feminism to the sublime. She collaborates on public installations and events online and in the "real world" with groups such as Together We Can Defeat Capitalism (TWCDC) and stretcher.org, a site for art and culture.

Laura Boles Faw's work consists of investigations through sculptural objects and installations, curatorial projects, and collaborative ventures. She examines spatial and social constructions to create new meanings and transformative fictions.

Design and Technology

DT-105-1/SC-105-1 Structural Drawing / Design Visualization

Joshua Keller

Prerequisite: None

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication and shop techniques, students in this class will employ a range of materials and methods—structural drawing, sketching, drafting, models, and experimental strategies—to conceptualize and explore pattern, design, structure, composition, narrative, image and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation and also provide a substantive introduction to SC/DT 233 *Expanding Drawing/Proposals*. Drawing as a sculptural expression, performative action, and as art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo DaVinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Satisfies Design and Technology Distribution Requirement for Designed Objects

Satisfies Drawing Requirement for Sculpture

DT-115-1 Internet Tools and Concepts

TBA

Prerequisite: None

The World Wide Web is a platform for many everyday uses, ranging from home shopping networks and basic human activities to noble activism and philanthropy, but what about artistic intervention? As an infinite information space, there is room for artistic projects of all stripes, from the practical (portfolio sites) to the sublime (geographically-dispersed, real-time collaborative artworks). At the core of this boundary-bending data flow is code, scripts, programs, and protocols. This course is a hands-on introduction to what's going on behind the browser. To produce work, students will work in all facets of HTML, the markup language at the core of the World Wide Web. Students will code pages by hand, validate them, and look at cascading style sheets. As projects gain in complexity, work will be completed in Dreamweaver, a more sophisticated approach to creating pages and managing entire sites. Having mastered static pages, students will move on to scripting and programming, and use JavaScript to enhance the look of sites, improve their performance, and to investigate the untapped creative possibilities of this web-focused language. The class closes with Flash, using it as a tool for improving interfaces.

Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-117-1 Friending Art with Benefits:

Probing Social Networks

Paul Klein

Prerequisite: None

Students in this course will explore the social and cultural aspects of social media by using social networks as a canvas to create innovative work in a variety of ways, from using social media as sources for projects that are crafted in more traditional media, to creating work from collective users in which the audience determines the work. The course will consider examples of social media-based work, such as Man Bartlett, an artist known for his explorations of Twitter (his recent 24-hour performance at PPOW Gallery had him recite whatever people sent to him over Twitter, performing them for a camera feed); @Platea, an art collective creating crowd-sourced online performances where everyone can participate; and Texas web artist Brian Piana's project *Ellsworth Kelly Hacked My Twitter*, a project that transforms tweets by people the author follows into blocks of color, to form an evolving, abstract grid pattern. Artists may also use social media to create social capital: to reach out to people, create communities, and get others engaged in their work. Through student projects the class will critically examine the implications of using social media in regard to authorship, originality, privacy, surveillance, corporatization, and its meaning and quality that exists beyond "me".

Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

Satisfies Urban Studies Elective

DT-216-1/FM-216-1 Intermediate 3D Modeling and Animation

Greg Lemon

Prerequisite: DT-116/FM-116

This course will focus on utilizing and enhancing the skills learned in DT-116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction, and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, key frame animation techniques, lighting, and rendering. This course will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration, and experimentation through a narrative context.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-220-1 Smarter ArtDesign for Smart Devices

Chris Kubick

Prerequisite: DT-113 or DT-115

As smartphones and tablets become more and more ubiquitous, these portable, location-aware, touch-screen multimedia devices are changing the way we consume, create, explore, and experience art. What's more, these devices are changing the way we live, by accelerating social interaction, challenging accepted notions of public vs. private space, informing and enabling political activism, and giving us new means to document and share our lives. And, as these new ways of life become more and more mundane, artists step into the breach, asking us to re-imagine the possibilities presented by these digital devices. A diverse range of artists including Brion Gysin, LoVid, Kristin Lucas, Mendi and Keith Obadike, Phil Kline, Joe McKay, and Bjork have released apps that challenge our accepted understanding of the way we use our devices. Some of these projects (*iParade*, *UnSilent night*) use the locative and social aspects of these devices; others, such as Free Fall *Highscore*, ask us to use these phones in unexpected ways (in this case we compete to record a video of our phone dropping from as high a place as possible without breaking it); and still others use phones to map out lived space (*Sonic City Lagos*, *Urban Rhythms*) or as tools to "re-mix" reality (*Spine Sonnet*, *Yard Sale In The Sky*). This course will explore a variety of approaches to making art for and with mobile phones and tablets and introduce students to the key concepts and technologies that enable the creation of artwork for this platform. Students will be asked to understand the design issues specific to the mobile platform, will learn what is necessary to plan and produce prototypes in various types of phone apps,

and will be introduced to tools such as xCode, UIKit, Interface Builder, Open Frameworks, Unity, and much more.

Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-221-1 Signal to Noise: Interactive and Electronic Performance

Andrew Benson

Prerequisite: DT-101

In communication theory, noise is anything that distorts a signal as it travels between a transmitter and a recipient. In this class, students will experiment with sound generation (synthesis), custom effects processing, sampling, and automation in order to create unique sounds. Students will develop their own modules or instruments for making and processing sound and/or video, learning to use both the precision and the "noise" inherent in such hybrid systems. In addition to gaining fluency with Max/MSP software and signal-flow concepts, students will gather control signals for their work using sensors and simple electronic input devices. Projects will culminate in a final performance or interactive media installation.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-222-1 Typography: Context and Practice

JD Beltran

Prerequisite: DT-101

Artists and designers use words in a variety of formats and venues. Poetry, prose, wordplay, graffiti, graphic novels, calligraphy, the printed page, and the motion of letters on cinematic, cathode ray, and LCD screens all make expressive use of the written word in the context of exhibition, installation, and performance. The use of letterforms, both artful and mundane, speaks more deeply and artistically than we often suppose. In this course, students will explore conventional and unconventional uses of typography to promote cultural and political messages, create aesthetic projects, and intervene in social contexts that inform the reader and audience through a variety of media forms. Students will begin with typography projects that quickly develop basic skills, continue with more creative and experimental work, and conclude with an independent project that engages their own artistic practices and concerns. Students may choose a specific media focus or a variety of media as appropriate for the content of their final project. Typographic media covered will include type for print, video, motion graphics, and installation graphics. A combination of studio and seminar, the course will address both technical and conceptual frameworks, with readings, critiques, and discussions of the history and theoretical issues surrounding modern typography, including 19th century commercial illustration, the Bauhaus, the grid, and its deconstruction.

Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-223-1/SC-233-1 Digital Fabrication Using 3D Printers**Chris Palmer****Prerequisite: DT-113**

3D printing technology automatically creates tangible physical models from 3D computer data in much the same way that a document printer produces paper from a word-processing file. Objects are designed using computer software, and are then built by a printer with very little waste of material and energy. This technology has recently become available to artists, designers, educators, and small businesses in the form of inexpensive "personal 3D printers," which allow people to prototype forms, aesthetics, fit, and function and explore many design iterations with a simple connection to a 3D printer, directly from the desktop computer. This class will use the MakerBot Thing-o-Matic, which renders STL files from a variety of simple 3D modeling program such as Google SketchUp (free). The course includes an introduction to 3D modeling and printing, the printing process, its place in the art and design workflow, applications, case studies, data integrity, and scaling guidelines. Students will develop strategies and designs for their fabrications, staged during specific steps in the design process, from hand-drawn sketches to image rendering to creating "blueprints" to final documentation and critical analysis. Students may also print smaller components for assemblage into larger objects.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

Satisfies Sculpture Elective

DT-250-1/SC-250-1 Active Wearable Objects**Chris Palmer****Prerequisite: DT-150**

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design and use of wearables for specific applications including disabilities, electronic textiles, and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of *Introduction to Activating Objects*, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while working on interactive art projects that relate to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

Satisfies Sculpture Elective

DT-299-1/FM-299-1 Motion Graphics:**Concept and Practice Using After Effects****Greg Lemon****Prerequisite: DT/FM-116 or FM-101**

This two-week intensive course intersects images, video, typography, and sound to create title design, animation, logos, music clips, and experimental work. With the advent of web-based video sharing (YouTube, Vimeo) and mobile video devices (iPods, iPhones, iPads), motion graphics are unlimited in their creative, practical, and distributive possibilities. This course will enable students to create professional-quality motion graphics in Adobe After Effects that can be integrated into film, DVD, and the web for presentation on mobile and stationary devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Students will complete assignments that incrementally combine these aspects, along with a comprehensive final project.

As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 1930s, to the innovative movie titles of Saul Bass in the '50s, to the emergence of MTV in the '80s, as well as the influence of new technologies and media artists in the '90s and early 21st century. Familiarity with Photoshop and Illustrator is useful.

Satisfies Design and Technology Elective

Satisfies Film Elective

This course is an intensive, and meets January 7-18, 2013, M-F, 9:30am-6:30pm.

Drawing

DR-120 Drawing I and II

Carlos Villa (DR-120-1)

Caitlin Mitchell Dayton (DR-120-2)

Luke Butler (DR-120-3)

Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-200-1 Drawing II and III

Bruce McGaw

Prerequisite: DR-120

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.

Satisfies Drawing Elective

DR-220-1 Drawing Using Chance, Game Playing, and Random Order

Brad Brown

Prerequisite: DR-120

The use of game playing and systems can be an important tool for students and artists at all levels. For beginning students it can be a way of engaging with the materials and processes of drawing without being intimidated by the questions of "what" and "how" to draw. For advanced students it can be a way of thwarting habits and ability, of freeing up their approach to an overly familiar subject, or of setting forth on a path that is more or less out of their control. For this class students will be introduced to the history and development of these processes in modern and contemporary art. We will look at the game playing of the Dadaists and the Surrealists (Automatism, Exquisite Corpse, Duchamp's "Standard Stoppages"); John Cage's use of the *I Ching*; the blind drawings of DeKooning and Robert Morris; the conceptual systems of Sol Lewitt and Barry La Va; and the prevalence of these approaches in the work of many contemporary artists such as Rudolph Stingel, Gabriel Orozco, and William Anastasi. We will discuss the many and varied reasons for these practices and their relevance today. In the classroom we will develop projects based on the work of these predecessors, approaching the traditional subjects of the model and the still life using predetermined rules and written instructions. We will work collaboratively, and generate drawings with restrictions on time and materials. Outside of the classroom students will be expected to conceive of their own game or system and use it throughout the semester to create a body of work. These projects will be periodically brought before the class for review while the work is in progress. At the end of the semester the completed work will be presented along with a written description of the system or game used.

Satisfies Drawing Elective

Film

DR-220-2 Processes of Abstraction

Frances McCormack

Prerequisite: DR-120

Students often complain that they would like to work abstractly but don't know how to begin. This course will explore a variety of approaches to abstraction and provide an opportunity to think about form—investigations that can strengthen the images of students working representationally as well as abstractly. We will begin with a series of short exercises focused on the basic elements of drawing, and students will proceed from representation to abstraction in a series of coherent steps. Students will generate a series of works that may include drawing, painting on paper, collage, photography, print processes, digital work, or digital images translated into another medium. The final third of the semester students will work independently in class, with consultation from the instructor, on a project of their choosing. The course will include presentations of work from different art movements including Minimalism, Expressionism, Cubism, and Pattern and Design. There will also be a few videos and one class trip.

Satisfies Drawing Elective

DR-220-3 The Art of Comics

Hugh D'Andrade

Prerequisite: DR-120

Many students began their interest in the visual arts with a love of comics, a passion that continues to inspire them throughout their careers. It's no secret why: comic art is an exploding, vibrant field, full of new ideas and new energy. There are more comic books being produced and consumed than ever before, and comics are taking an ever-larger role in our society — both through the medium itself and through its influence on the wider culture (fine art, literature, film, etc.). Students will explore the past and contemporary history of comics, with an emphasis on pioneering, experimental, and alternative comic artists. Students will also put their knowledge and skills to work writing, illustrating, and publishing their own 16 page mini-comic from start to finish, with a focus on originality, authenticity, and experimentation.

Satisfies Drawing Elective

Satisfies Critical Studies Elective

FM-101 Introduction to Film

Kerry Laitala (FM-101-1)

TBA (FM-101-2)

Prerequisite: None

This course is a hands-on introduction to film for both majors and non-majors, and takes an open approach to the practice of filmmaking through teaching a range of materials and technologies. Projects will cover the basics of using 16mm and super-8mm film cameras, equipment, processing, and editing techniques, as well as video/digital recording equipment, techniques, editing, special effects/compositing, post-production, and the basic history of video. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. Students working in a narrative genre will write a short treatment and script of their final short film project. The screening of films from various historical periods and cultures, as well as talks by acclaimed local filmmakers, will illuminate the historical and cultural context of the moving image. Students completing the course will be well versed in all moving image genres, and able to create works in both film and digital formats.

Satisfies Introduction to Film Requirement

FM-102-1 Technical Fundamentals of Filmmaking

Jeff Rosenstock

Prerequisite: None

These weekly film production workshops supplement *Introduction to Film* (FM-101) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with available tools. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Students, particularly Film majors, are encouraged to co-enroll in FM-101 and FM-102-1.

Satisfies Film Elective

FM-208-1 Electro-Graphic Sinema

Mike Kuchar

Prerequisite: FM-101

Electro-Graphic Sinema is an opportunity to learn the basics of film production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the late George Kuchar's legendary *AC/DC Psycho-tronic* Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective

FM-216-1/DT-216-1 Intermediate 3D Modeling and Animation

Greg Lemon

Prerequisite: FM-116/DT-116

This course will focus on utilizing and enhancing the skills learned in DT-116 to help students create a single piece of animated digital art. Students will further explore a variety of 3D digital creative techniques as they each conceptualize and create a polished animated short film, emphasizing shape, form, camera work, mood, and storytelling techniques. The course is designed to lead students through all stages of animated film production, including narrative development, storyboarding, art direction, and editing. Additionally, intermediate Maya tools and techniques will be demonstrated, focusing on advanced polygonal modeling, UV mapping tools, texture painting, IK skeletons, character setup, key frame animation techniques, lighting, and rendering. This course will provide students with the technical skills needed to produce high-quality animated films, while maintaining an overarching focus on creativity, exploration, and experimentation through a narrative context.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

FM-220-2 Editing for Sound and Image
Jay Boekelheide and Dan Olmsted

Prerequisite: FM-101

In the collaborative art that results in the creation of media—film and video—the specific job of the editor is to offer a new examination, new look, or new perspective on the material that has been generated. This course will approach editing from both an ideal and a real perspective, focusing on conceptual considerations, aesthetics, and technique for image and sound editing, and covering fundamental principles along with experimental techniques. Students will also examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image. Working in Final Cut Pro, initially with provided digital source materials and later on their own projects, students will learn the conventions of contemporary editing, and when and where it is appropriate to ignore them during the largely subjective activity that is editing. Students will also analyze editing in a number of films that provide useful practical examples as well as exemplary subjects of iconic technique.

Satisfies Film Distribution 1 Requirement

FM-224-1 Digital Cinema II

Michella Rivera Gravage

Prerequisite: FM-204

This is a workshop course in advanced film technology, video production, and post-production. Students will learn the complete process of producing, editing, and online finishing using HD cameras, offline editing tools, and Final Cut Pro-based online facilities. Students will refine their skills in the areas of line producing, pre-production, cinematography, lighting, sound recording, and postproduction workflow. The course will also provide instruction in related professional-level production techniques and conceptual and aesthetic aspects of the medium. Students will focus on specific genres, production challenges, distribution, professional development, multimedia and hypermedia production planning, and writing from critical production perspectives, which include developing a sense of the ethical and social roles related to creating media forms. Students will complete a semester project while collaborating in a variety of production roles.

Satisfies Film Distribution I Requirement or Film Elective

FM-240-1 Documentary Film Ethics

Michael Fox

Prerequisite: HTCA-101

This course will examine the multitude of ethical issues that color and influence the work of practicing documentary filmmakers. The overarching context is the complicated question of the filmmaker's responsibility to his or her subject as well as to the viewer. The purpose of the course is for students to become familiar with contemporary and historical debates regarding documentary filmmaking, in order to become more critical consumers of documentaries. As a next step, the students—especially film majors—will be asked to develop and articulate their own ethical standards and guidelines.

Satisfies History of Film Requirement

Satisfies Critical Studies Elective

FM-241-1 History of Film: Cyborg**Henry Rosenthal****Prerequisite: HTCA-101**

This course will trace the history of cyborgs as they have been manifested in film and media, exploring ethical issues including the shifting boundary lines between the machine and the human. Films selected for viewing will investigate cultural cinematic reactions that reflect how a society enamored with technology can threaten crucial human values. Some of the questions the course will raise are: How do technology and machines affect our sense of self and of community? Can we really take on radically different identities through virtual worlds? Might collective bodies operate as machinelike assemblages rather than as a group of free-thinking individual agents? Can human values and sensibilities ever be recognized, revealed, or re-created in machine-based artificial intelligence? What is the seduction of cyber-fems? Selected films include Fritz Lang's *Metropolis*, James Whale's *Frankenstein*, Peter Wollen's *Friendship's Death*, Jean Cocteau's *Beauty and the Beast*, and Isaac Asimov's *I, Cyborg*. Readings include articles by Donna Haraway, Katherine Hayles, and Raymond Kurzweil.

*Satisfies History of Film Requirement**Satisfies Critical Studies Elective***FM-299-1/ DT-299-1 Motion Graphics:
Concept and Practice Using After Effects****Greg Lemon****Prerequisite: DT/FM-116 or FM-101**

This two-week intensive course intersects images, video, typography, and sound to create title design, animation, logos, music clips, and experimental work. With the advent of web-based video sharing (YouTube, Vimeo) and mobile video devices (iPods, iPhones, iPads), motion graphics are unlimited in their creative, practical, and distributive possibilities. This course will enable students to create professional-quality motion graphics in Adobe After Effects that can be integrated into film, DVD, and the web for presentation on mobile and stationary devices. Critique is focused on concept as well as the work's execution and design aspects, including motion, transition, color, and composition. Students will complete assignments that incrementally combine these aspects, along with a comprehensive final project. As a foundation for studio practice in motion graphics, students will study the evolution of work from the non-narrative experimental films and print work of the 1930s, to the innovative movie titles of Saul Bass in the '50s, to the emergence of MTV in the '80s, as well as the influence of new technologies and media artists in the '90s and early 21st century. Familiarity with Photoshop and Illustrator is useful.

*Satisfies Design and Technology Elective**Satisfies Film Elective*

*This course is an intensive, and meets January 7-18, 2013,
M-F, 9:30am-6:30pm.*

FM-305-1 Radical Directing**Lynn Hershman Leeson****Prerequisite: Junior Standing**

This course will emphasize radical and original directing techniques and styles that veer from traditional narratives, as well as the conceptual frameworks directors use in order to cinematically articulate characters, plot, subtext, tension, and drama. Films will include Vertov's *Man with a Camera*, Michael Neiman's *Neiman with a Camera*, Alexander Sukarov's *Russian Arc*, Clio Bernard's *The Arbor*, and Catherine Breillat's *The Sleeping Beauty*, among others. Students will write papers analyzing films and their relationship to available technology, as well as the cultural context in which they were made.

Satisfies Advanced Film Requirement

In conjunction with this course, SFAI will present six lectures in the Spring 2013 semester that focus on radical approaches to cinema. All events are free and open to the public and will be held Wednesday evenings at 7:30 pm in the SFAI lecture hall at 800 Chestnut Street. For more information on the lecture series, please see page 9 of the course schedule.

FM-380-1 Undergraduate Tutorial**Michael Fox****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective

Interdisciplinary

IN-114-1 Collage

Carlos Villa

Prerequisite: None

This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making mixed-media works in two and three dimensions. Specific topics of inquiry include an examination of adhesives and other methods of attachment in relation to the surface particularities of materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on understanding how the spontaneous juxtaposition of iconography and surfaces can create unique aesthetic opportunities, especially with the use of recycled materials. Some painting experience is helpful.

Satisfies Drawing or Painting Elective

IN-299-1 Contemporary Vietnam

Shannon Castleman

Prerequisite: Junior Standing and Permission of Instructor

Today Vietnam finds itself at a crossroads; it is a country in the midst of profound cultural and industrial change. With China taking center stage in contemporary art scene for the last decade, little is known about Vietnamese contemporary art outside the Asia Pacific region. In Vietnam there are currently no public institutions that collect contemporary art, and as a tourist you will mostly encounter only traditional arts and crafts like lacquer wares and textiles. However, there exist thriving contemporary arts communities in both Hanoi and Ho Chi Minh City despite lack of public funding and ongoing censorship. During this trip students will become immersed in the community of contemporary art production in Vietnam and investigate it partially through the perspectives of local artists and curators. In addition to engaging with cultural producers in studios and in galleries, students will participate in exchanges over shared meals and short excursions.

Satisfies 3 units of the 6-unit Off-campus Study Requirement

Satisfies Studies in Global Cultures Requirement

This course is an intensive and takes place January 6-18, 2013.

Program course fee: \$2,055. The program course fee does not include round-trip or in-country airfare to Vietnam or meals.

Enrolled students pay tuition for three (3) credits and a program course fee of \$2,055 for this Faculty-Led Program. Tuition and fees for Contemporary Vietnam must be paid no later than December 3, 2012.

IN-390-1 Senior Review Seminar

Brett Reichman

Prerequisite: Senior Standing or Portfolio Review

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review Requirement for BFA

IN-391-1 Honors Interdisciplinary Studio

TBA

Prerequisite: Senior Standing

The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee.

Satisfies Senior Review Requirement for BFA

IN-393-1 AICAD Mobility/ Study Abroad

TBA

15 Units

Prerequisite: Junior Standing (60 credits), 3.0 minimum GPA, 24 credit hours completed at SFAI

The AICAD Mobility and Study Abroad programs offer undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for 15 units is given for satisfactory work. Students should visit www.sfa.edu/study-abroad-and-exchange for further details about the programs and application materials. Depending upon the institution and the courses successfully completed, AICAD Mobility/ Study Abroad generally satisfies three units of the Liberal Arts elective and 12 units of Major/Studio elective requirement.

Satisfies Off-Campus Study Requirement

IN-396-1 Internship**Sarah Ewick****Prerequisite: Junior Standing (60 credits)**

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with their faculty and peers in classroom discussions about their experience. Students must have their internship approved by the instructor and complete their internship while enrolled in the Internship class. Students must complete a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.

Satisfies 3 units of the 6-unit Off-Campus Study Requirement

IN-399-1 Junior Semester of Independent Study**TBA****12-15 units**

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Registrar's Office, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

Satisfies Off-Campus Study Requirement

New Genres

NG-101 New Genres I**Keith Boadwee (NG-101-1)****Sharon Grace (NG-101-2)****Prerequisite: None**

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

Satisfies New Genres I Requirement

NG-201 New Genres II**Whitney Lynn (NG-201-1)****Chris Sollars (NG-201-2)****Prerequisite: NG-101**

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.

Satisfies New Genres II Requirement

NG-204-1 Installation**Rebecca Goldfarb****Prerequisite: NG-101**

This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The class will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.

Satisfies New Genres Installation Distribution Requirement

Satisfies Urban Studies Elective

NG-206-1 Photoworks: Conceptual Photography**Allan DeSouza****Prerequisite: NG-201**

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image-making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.

*Satisfies Photoworks Requirement***NG-220-1 Internet Killed the Video Star****Tim Sullivan****Prerequisite: NG-101**

This course will concentrate on a history of television and its relationship to art. We will discuss artists who used television as medium, infiltrating the homes of the national TV-viewing public through acts of intervention, piracy, and more conventional methods. We will address the changing role of celebrity initially brought about by public-access television, game shows, and reality TV. This will bring us into the 21st century, when the "TV set" is nearly extinct, being replaced by the home computer. We will discuss how the advent of video sharing communities like YouTube have given everyone with a computer the ability to become a celebrity seen by a world audience. The class will experiment with performance and persona through a variety of individual/collaborative projects that will result in a "TV show" premiering on the SF public-access cable channel. In typical TV-show style, we will shoot in front of a live studio audience at the SF public-access station and intercut the "show" with student-made videos. Students will be expected to make their own videos/performances and collaborate on television production and editing. Artists/work to be viewed/discussed include Chris Burden, Mike Smith, Tony Labat, Ant Farm, Groucho Marx, William Wegman, Glenn O'Brien's TV Party, The Uncle Floyd Show, Sadie Benning, Weird Charlotte, Andy Warhol, Ernie Kovacs, Family Feud, Jackass, Jim Spagg's Sex Show, The Real World, Stan Douglas, Gerry Schum, and many more.

*Satisfies New Genres Video Distribution Requirement**Satisfies New Genres Issues and Contemporary Artists Requirement**Satisfies Critical Studies Elective***NG-220-2 Athletic Aesthetic****Jennifer Locke****Prerequisite: NG-101**

This studio seminar course is for students working with sports-related subject matter in any medium. The course explores sports imagery, language, structures, and aesthetics, and their use in art and popular culture. Topics include parallels between athletic training and studio practice; physical repetition, endurance, and fatigue; the idealized athlete and fandom; competition; and the body, performance, and spectacle. In-class presentations, guest lectures, and readings present a variety of perspectives, such as artists working with athleticism, personal trainers, advertising, professional sports writing, and fan blogs. Students apply these materials during discussion, group critique, and in the studio. Off-site project: Students collaborate to organize a sports-themed "event" and/or create a publication.

*Satisfies New Genres Elective**Satisfies Critical Studies Elective***NG-220-3 Street****Chris Sollars****Prerequisite: NG-101**

This post-studio course utilizes the street as a source for material and site/location for the production of New Genres work (looking beyond the typical, graffiti-focused conception of "street art"). Classes will meet both on campus in the studio and off-campus at scheduled locations. Students will generate work through found material, observation, and from the street, and develop projects to enact both on-site and off. Throughout the semester we will look at historical context for streets as a site for materials, performance, and protest. Students enrolled in this course are expected to develop foresight and to consider consequences for their actions in public; to work both independently and collaboratively; and to realize independent goals. Street will stimulate dialogue through critiques, guests, readings and lectures.

*Satisfies New Genres Elective**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective***NG-220-4 Art by Instruction****Whitney Lynn****Prerequisite: NG-101**

This course will focus on the creation of works that start with an instruction, and will examine the transformation of the role of the artist from maker to conceiver. Working in a combined studio/seminar format, students will come to terms with historical and contemporary working methods and issues of fabrication; the role of the artist as director; audience completion/participation; the tension between conceptualization and material realization; and questions regarding the validity of the hand. Allowing for a range of interpretations, the studio component of the class will be supported by field trips, readings, screenings, and guest lectures.

Satisfies New Genres Elective

NG-241-1 Issues in Contemporary Art**Sharon Grace****Prerequisite: HTCA-101**

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, and visiting artists and writers, the class will investigate contemporary critical cultural theory as it relates to contemporary art practice.

Satisfies History of New Genres Requirement

NG-307-1 Advanced Projects**Allan DeSouza****Prerequisite: Senior Standing**

This course is intended for students working in or across any medium and discipline. It will enable students to consolidate different projects and individual pieces into coherent, finished bodies of work. Students are expected to define their own projects, to produce work independently, and to realize goals that they have established. The course also emphasizes preparing for professional careers, including developing proposals, statements, portfolios, application materials, and artist talks. The course will include gallery visits.

Satisfies New Genres Elective

NG-310-1 Advanced Video: The Moving Image**TBA****Prerequisite: Junior Standing**

This course is designed for advanced students who wish to concentrate on and develop their work with video. Whether the video work is single-channel, installation, documentary tool, experimental, or narrative, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures about the developments and shifts occurring in contemporary art. The course will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students are expected to work independently, to define their own projects, and to realize goals that they have established.

Satisfies New Genres Video Distribution Requirement

NG-380-1 Undergraduate Tutorial**Lisa Blatt****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-120 Painting I and II**Leslie Shows (PA-120-1)****Bruce McGaw (PA-120-2)****Prerequisite: None**

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-200 Painting II and III**Dewey Crumpler (PA-200-1)****Taravat Talepasand (PA-200-2)****Brad Brown (PA-200-3)****Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

Satisfies Painting Elective

PA-205-1 Color: In and Out of the Studio**Pegan Brooke****Prerequisite: PA-120**

This course will explore color through studio assignments, experiments, readings, and visual materials. The assignments will take place in and out of the studio, with students investigating a single color each week. One week's assignment might involve a discussion of "the context of color," using Lita Albuquerque's 2007 piece *Stellar Axis: Antarctica* and Dan Flavin's 2007 blue-light installation at LACMA; wearing blue eyeglass lenses (colored Mylar) for an afternoon and recording one's shifting perceptions; mixing as many possible versions of "cool and warm blue" with paint or other colored materials; collecting examples of "found blue" and trying to replicate them in the studio; keeping a record of all blues seen during one week; and investigating the history of blue pigment (from Egyptian blue frit and lapis lazuli to "modern" phthalo blue). Students will explore color in ways that are conceptual and psychological and discover different cultures' interpretations of color, as well as the history and symbolism of each color. The ways in which color can carry meaning and serve the content and concepts underpinning artwork will be stressed. Students will each create a color journal that includes written materials and observational notes as well as a set of color chips as a guide for future projects. The focus of the course is on enhancing each student's ability to perceive color (notice!) and to use color (experiment!). The class will investigate what colors can do, on their own and in relation to each other. The information covered will give students an inside-out knowledge of colors so the color choices in their own work can be rooted not only in increased knowledge and theory, but also in a deeper sensate and emotional understanding of the content that color can carry—human condition as exemplified in specific lived experience

*Satisfies Painting Elective***PA-220-1 Shuffle All****Jovi Schnell****Prerequisite: PA-120**

Throughout our contemporary digital landscape, the randomized algorithm has become the gatekeeper of automated reasoning. From selecting our next song to editing our media content, it is where the notions of pattern, control, and chaos converge. What kind of effects does this "chance" produce in our culture? Where do these levers of logic lie and how might we harness or creatively remap them? In this course, students will explore and develop personalized strategies for using web-based chance operations to generate form and content in a series of paintings. Through the spirit of play and the unexpected, students will experiment and investigate the ethos of structured randomness that helped to shape the creative works of the Dadaist, Surrealists, and Beats, and continues to be an operative strategy for contemporary painters, composers, and performers. This studio class includes readings, videos, slide presentations, and a field trip.

*Satisfies Painting Elective***PA-220-2 Extreme Painting: Wet on Wet vs. the Slow Cooker****Matt Borruso****Prerequisite: PA-120**

The premise for this course is quite simple. Throughout the semester on alternating days, we will work on two distinct projects that address two extreme ends of a painting practice. Firstly we will focus on alla prima painting, completing entire pieces in single class sessions. This direct "wet on wet" painting exercise will allow for a freedom that is developed within the strict time limits of the class structure. Our second project will be a single painting that is developed over the entire semester. This involved piece will require a wholly different investment of time, and the engagement will be slow, contemplative, and methodical. The strategies developed in this course will address time management, the completion of work, and the many possibilities of painting materials that can be exploited by the artist through diverse application processes.

*Satisfies Painting Elective***PA-220-3 Human Presence/Human Image****Caitlin Mitchell-Dayton****Prerequisite: PA-120**

Human presence looms large in the history of representation. Erupting out of the tradition of religious iconography, images of power and privilege have consistently held the stage historically, while the romantic tradition is most closely linked to a chain of more "personal" portraiture. Costume and its concomitant signifiers propose guided readings; naked figures propose other scripts/transactions with the viewer. Current practice in this field has tended towards a bricolage of references/sources and styles—art historical, photographic, and illustrative—refracted through prisms as disparate as memory, the surreal, and the political. In this context, we will consider the work of Karen Kilimnik, Kurt Kauper, R.B. Kitaj, and Zak Smith, among others. Extended studio projects will focus on constructing/representing an individual or conglomerate identity in the form of a cohesive body of work referencing the cultural implications of the human condition as exemplified in specific, personal lived experience.

*Satisfies Painting Elective***PA-380 Undergraduate Tutorial****Bruce McGaw (PA-380-1)****Pegan Brooke (PA-380-2)****Dewey Crumpler (PA-380-3)****Carlos Villa (PA-380-4)****Prerequisite: Junior Standing**

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Photography

PH-101 Introduction to Photography and the Darkroom

Alice Shaw (PH-101-1)

Sean McFarland (PH-101-2)

Elizabeth Bernstein (PH-101-3)

Joshua Smith (PH-101-4)

Prerequisite: None

This class is an introduction to the fundamentals of black-and-white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black-and-white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

Satisfies Photography I Requirement

PH-110-1 Tools of the Medium

Lindsey White

Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the photographic medium, introducing students to the broad range of practices, manners, and conceptual approaches to which photography may be applied. Through assignments, students will undertake and experiment with different approaches to self-expression. Critique sessions will emphasize the evaluation student work based on the details of an image as well as the single image within a body of work. Students will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography II Requirement

PH-120 Introduction to Photography as the Digital Medium

TBA (PH-120-1)

Liz Steketee (PH-120-2)

Prerequisite: PH-101

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

Satisfies Digital Photography I Requirement

PH-220-1 Photographic Processes:

Technology Timeline II

Megan Riepenhoff

Prerequisite: PH-101; PH-120

The second part of *Photographic Processes: Technological Timeline*, this course will survey paramount techniques in photography through hands-on demos, studio time, research, site visits, visiting artists, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses and relevancy. Students will be exposed to salt prints, platinum/palladium, a variety of toning techniques, photographic bookmaking, cross processing, and analog color printing. After an introductory investigation into these techniques, students will produce a project of their design utilizing one or more of the course skills.

Satisfies Photography Conceptual Elective or Photography Technical Elective

PH-220-2 Art and Activism

Darcy Padilla

Prerequisite: PH-101

The course explores the potentials of creative activism, looking at how photographers have used their media knowledge and connections to ask difficult questions, provoke social and political debates, and raise awareness of important issues and problems in their local, national and international communities. Students will be introduced to a variety of photographers and filmmakers who have used artistic activism, and produce their own project to promote awareness of a social, political, or environmental issue. Topics covered in this course include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; funding; and publication. Participants will receive an overview of many styles of photography practiced by artists including Peter Beard, Ai Weiwei, Ruby LaToya Frazier, Dorthea Lange, Gordon Parks, Sebastio Salgado, Donna Ferrato, Jacob Riis, Lauren Greenfield, Roger Moore, Joseph Chisholm, and Zana Briski. There will be group critiques of participants' work and valuable individual mentoring sessions with the instructor.

Satisfies Photography Elective

Satisfies Critical Studies Elective

PH-220-3 Creative Nonfiction Photography**Joshua Smith****Prerequisite: PH-101**

The 1937 editors of *Life* magazine defined photography as a medium in which "the camera is not merely a reporter. It can also be a commentator. It can interpret as it presents." This course focuses on the photograph as a work of creative nonfiction, and on the photographer as the subjective author of an image. We will examine the work of historical and contemporary photographers to open a discussion on varying narrative approaches, and on the concepts of photographic truth and interpretation. We will read the New York Times Guidelines on Integrity as well as texts by John Szarkowski, Eugene Smith, Robert Frank, Diane Arbus, Susan Sontag, Jeff Wall, and Paul Graham. Throughout the course, students will develop self-generated projects that will be addressed in class critiques. The emphasis will be on the subjectivity and social relevance of the work produced. Students will also develop technical skills through fundamental exercises in camera systems, lens choice, and location lighting.

*Satisfies Photography Conceptual Elective**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective***PH-220-4 Sustained Looking: Everywhere, All the Time****Elizabeth Bernstein****Prerequisite: PH-101; PH-120**

Historically, the snapshot vernacular in combination with the domestic sphere, work environment, and neighborhood has been fertile ground for photographic investigation of issues such as family, home, construction of identity, transition, and vulnerability. In this critique seminar students will build an intentioned and keenly personal body of work that will be mined from their day-to-day environments. This class requires a rigorous shooting practice that encourages the camera to be present at all times and places. Potential assignment themes include: still life in the domestic, interpersonal dynamics within groups, home as an exploration of identity, vulnerability in the construction of the city, and the body as fiction, fantasy, and reality. Visiting artists, lectures, presentations, and class assignments will help expand the world of possibilities, while seminar-style critiques will guide and challenge students as they define and redefine their projects. The class will look at the work of photographers including Jaques Henri Lartique, Emmet Gowin, Nicholas Nixon, Nan Goldin, Nick Waplington, Jessica Ingram, Jessamyn Lovell, David Hilliard, and Elinor Carucci. Students will choose from and work with the materials and tools of photography that are best suited for their individual projects.

*Satisfies Photography Conceptual Elective**Satisfies Urban Studies Elective***PH-220-5 Environmental Landscape****Debra Bloomfield****Pre-requisite: PH-101; PH-110**

This course will address how art interfaces with environmental issues and land use. Students will create a body of work that is motivated from a personal environmental viewpoint. Research and critical thinking is encouraged and will be supported in group discussions that will further understanding of the class readings. Students are expected to be able to verbalize their project within a conceptual framework prior to executing images. There will be ongoing presentation of works in progress by students, as well as discussions and presentations of other artists working within an environmental framework. We will be looking at artists and writers, both historical and contemporary, such as Frank Gohlke, Rachel Carson, Robert Adams, Rebecca Solnit, Emmet Gowin, Nigel Poor, and Margaret Murie. The final presentation of a cohesive project can take a variety of forms: sequenced prints, digital projection, prints and text, or image and sound captures.

*Satisfies Photography Conceptual Elective***PH-221-1 Advanced Techniques in Digital Image Making****Liz Steketee****Prerequisite: PH-120**

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

*Satisfies Digital Photography II Requirement***PH-240-1 History of Photography: Analyzing Now****Thom Sempere****Prerequisites: HTCA-101**

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look at the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, we will examine how varied economic, political, and technical elements have impacted the medium, and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

*Satisfies the History of Photography I Requirement**Satisfies Critical Studies Elective*

PH-303-1 Conversations with Contemporary Photography
Linda Connor

Prerequisite: PH-120, PH-240

This course will introduce students to contemporary photography in the Bay Area through the PhotoAlliance lecture series, class visits, as well as conversations and interviews with visiting artists. In addition to regular class meetings, students will be required to attend four to five PhotoAlliance lectures during the Spring 2013 semester, held once a month on Fridays at 7:30 pm in the SFAI lecture hall. Prior to each PhotoAlliance lecture, students will explore the work and genre of each visiting artist's practice. Independent research, in-class presentations and discussions will culminate in the collaborative development of interview questions to be used in conversation with visiting artists. Students will meet with each PhotoAlliance speaker as a group for an interview session, scheduled during class time or just before the Friday evening lecture. Students will gain multiple perspectives of the work of visiting artists; through attendance at public lectures, and engagement with artists in interviews and in-class conversations. Students will also have the opportunity to review their own in-progress work throughout the semester through the critique.

Satisfies History of Photography II Requirement or Photography Elective

Satisfies Critical Studies Elective

PH-311-1 Digital Printing for the Handmade Book
Liz Steketee/Andrew Rottner

Prerequisite: PH-110, PH-221, PH-240

The medium of photography has arguably used the format of the book since its inception. In this course students will use traditional bookbinding principles combined with present-day fine art digital printing skills to produce photography-based book works. By incorporating text and image in the form of a limited edition book students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling, monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic "bench" skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page and text layout, and fine art printing skills in both black-and-white/color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows.

Satisfies Photography Technical Elective

PH-315-1 Text and Texture

Jack Fulton

Prerequisite: Junior Standing; PH-120 and PH-240

A photographic work does not always convey to the spectator what the maker originally saw or emotionally felt and understood. Often this content is an event, place, or thing containing pathos/empathy or humor or visual quirk. Attachments of text, color, or dimensional items as well as unique presentation can strengthen and clarify the author's intent and meaning. This course is for the artist who wishes to extend the meaning and direct the attention of the viewer to what the maker deems valuable. The goal is to aid students in developing a personal and vernacular language, which will be applied to either clarify intent or create a larger fiction.

Satisfies Photography Conceptual Elective

PH-321-1 Sacred and Profane II

Linda Connor

Prerequisite: PH-110; PH-320

This course looks at a broad range of sacred, mythic, and profane images in a cross-cultural framework. Students will create a detailed body of work conceived in relationship to contemporary art and within the history of human expression. Assigned readings, several short papers, research inspired by students' creative work, and a class presentation will be required.

Satisfies Photography Elective

PH-380-1 Undergraduate Tutorial

Reagan Louie

Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Conceptual Elective

PH-381-1 Special Projects

Henry Wessel

Prerequisites: 6 Units of Photography coursework;
PH-110, PH-140 or PH-141

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to his or her own process of art-making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., Power-Point, DVD, research paper, etc.).

Satisfies Photography Technical or Conceptual Elective

Printmaking

PH-391-1 Senior Review Seminar

John Priola

Prerequisite: Senior Standing

This is an exit or capstone course configured for students to coalesce, refine, and define their work and prepare to take it into the larger arena of graduate school or the "real world." The course will bring long-term projects to a head or allow students to refine and complete new ideas. This course will provide a forum for discussing options and modes of being an artist, and prepare students for their lives as artists and professional practitioners.

Satisfies Photography Senior Review Requirement

PR-104-1 Lithography I

Gregory Piatt

Prerequisite: None

This course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Emphases include direct drawing, the use of the photocopy, techniques of multicolor printing, and how different inks and paper affect an image. Demonstrations and discussions will cover general studio procedures with a strong emphasis on safety, as well as the tools, materials, and chemistry of lithography. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. One-to-one critiques and discussion are scheduled as appropriate.

Satisfies Printmaking I Requirement

PR-108-1 Drawing and Painting to Print

Paul Mullooney

Prerequisite: None

Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text/image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present, each in their own unique way, questions and issues that are at the heart of the discourse of our time. Printmaking is not an object, technique, or a process—it is a theoretical language of evolving ideas. This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing, painting and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes/monoprints. These projects will be based on the collaborations between traditional understandings and of their applications to printmaking, investigating ideas such as transferal, layering, and transformation. Seven projects (from which class participants will choose four) will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.

Satisfies Beginning Printmaking Requirement

PR-111-1 Screenprinting I**Aaron Terry****Prerequisite: None**

This beginning screenprinting (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil making techniques (hand-made/drawn; photographic/computer generated) will be covered. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. In addition to mastering the printmaking technique to produce multicolor prints on paper, students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstrations, discussions, hands-on assistance in problem-solving, and critique will be vital elements of this course.

*Satisfies Printmaking Elective***PR-201-1 Screenprinting II****Amy Todd****Prerequisite: PR-111**

This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to multicolor prints on paper, students will be encouraged to experiment with additional substrates, formats, and display methods.

*Satisfies Printmaking Elective***PR-205-1 Conceptual Cartography in Print****JD Beltran****Prerequisite: HTCA-101**

Mapping one's surroundings is a primary way in which humans understand the world. By breaking down and organizing information, we can both expand upon and structure our realities. In *Conceptual Cartography in Print*, students will mine the human impulse to translate experience through mapping—whether it is through the paths we travel, the food we eat, the memories we keep, or the location-specific stories we tell. This advanced interdisciplinary class will explore the act of visualizing information through an in-depth study of an array of mapping techniques and presentation methods, all from a basis of conceptual thinking. The course will investigate a number of conceptual art practices that embody the concept of mapping, from historic projects by the Situationists to current trends and online networks, and will include studying the work of artists such as Guillermo Kuitca, Simon Evans, Alighiero Boetti, and Jennifer & Kevin McCoy. Anticipated guest lectures include international and local artists such as Joyce Kozloff, Lordy Rodriguez, Jenny Odell, Michael Arcega, Justin Hoover/Chris Treggiari, and Tucker Nichols. Another project will involve a collaboration with Ap-Art-Ment, where the class will create drawings

on the San Francisco Bay in a sailboat utilizing GPS technology. The course will look at combining traditional print, drawing, photography, text, and other media to explore the myriad methods in which one can convey data visualization through an artistic lens.

*Satisfies Printmaking Elective**Satisfies Urban Studies Elective***PR-206-1 Artists' Books and the Vandercook Press****Macy Chadwick****Prerequisite: PR-106**

Students will develop and build on creative ideas using the artists' book as a medium, focusing on the use of letterpress techniques on the Vandercook press. The course will examine the relationship between word and image and the structure and sequencing of information. Demonstrations will include polymer plates, handset type, and other letterpress image generation techniques such as pressure printing and relief printing on the Vandercook press. Reference to techniques and interests in other courses will be encouraged. Each student will complete several individual projects and a small edition of books. The course will focus on individual planning, understanding materials, and building on a strongly held artistic idea.

*Satisfies Printmaking Elective***PR-209-1 Social Movement Through Print****Art Hazelwood****Prerequisite: HTCA-101**

This advanced relief print course will examine the historical/contemporary uses of relief print as a tool for democratic social movements and developments, with reference to Asian, European, and Latin American relief printmaking and its influence on social movements in the U.S. Enrolling students are expected to have had some previous experience with the relief process. Students will work with single, multi-block, jigsaw, stencil, and reductive processes as needed. Students will have the opportunity to work with both linoleum and wood, either as single matrixes or in combination using a variety of cutting approaches and tools. A larger format of presentation will be expected through final prints. Students are expected to explore current social issues as references and subject matter. As this is an advanced course, students will be able to combine other mediums in conjunction with the relief process.

*Satisfies Intermediate Printmaking Requirement**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective**Satisfies Studies in Global Cultures Requirement*

Sculpture/Ceramics

PR-240-1/HTCA-240-1 Pressed for Time:

A History of Printmaking

Nicole Archer

Prerequisite: HTCA-101

This course considers the long history of printmaking—intentional and otherwise, from prehistoric impressions left in soft primordial muds to mass produced and distributed broadsides and posters, which were developed to facilitate the widespread distribution of information, but have since equally come to critique the “cultures of the copy” that sprung up in their wakes. The course will thematize these investigations and work to deconstruct printmaking’s key terms: matrix, multiple, transfer, relief, pattern, plate, and other keywords will all be considered technically and ideologically speaking. Students will reflect on the relation between fine art prints and more popular and ephemeral modes of printmaking. Local collections, artists, and print studios will be visited, and special attention will be paid to how the rise of digital, and especially internet-based, technologies is affecting the field.

Satisfies History of Printmaking Requirement

Satisfies Art History Elective

PR-301-1 Multiplicity

Timothy Berry

Prerequisite: Junior Standing

Traditional technologies in printmaking were developed as a direct reaction to the need for more widespread distribution of information. Individual approaches developed as artists engaged these technologies and began to emphasize their individual attributes as a means of expression while still paying homage to their primary property—the ability to reflect “multiplicity.” Contemporary artists are now examining these individual attributes as part of a larger language and are concerned with how printmaking can be combined with other media. In this course, contemporary issues in printmaking will be examined through the use of slides, articles/readings, and class discussions. Students will develop a proposal for an extended studio project reflecting these new definitions of printmaking. Class time will be spent on individual and class critiques of projects as they develop. At least one press visit will also occur during the second half of the semester. During the final two days of the semester, students will present their finished projects for the final critique.

Satisfies Advanced Printmaking Requirement

CE-100-1 Ceramics I: Fabrication

Ian McDonald

Prerequisite: None

Ceramics I: Fabrication is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, building medium, larger scale, and multi-piece projects that investigate issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Beginning Sculpture Requirement

CE-201-1 Useful/Useless Objects

John de Fazio

Prerequisite: CE-100

In this course students will explore the boundaries of the ceramic object, ranging from forms of usability and function to the purely theoretical and abject. We will explore issues of the proliferation of functional objects in our lives as well as issues of the useless form through the process of pure research, without an end result in mind. Will this pure research lead us to a new understanding of why some objects and forms succeed while others fail? Can an object that fails in one context succeed in another? We will also explore the difference between art and design. Is art useless? Do we need more design?

The key component of this class will be to look at the role of ceramics and other functional forms in our daily lives, challenging their very nature. Issues of scale, materiality, form, placement, and the ready-made will be investigated. Artists including Jorge Pardo, Huang Yong Ping, Andrea Zittel, Sterling Ruby, Jessica Hutchins, Jamie Hayon, Rachel Harrison, and Hella Jongerius will be discussed through image lectures and critique. This course is part of the Ceramics Emphasis in the Sculpture/Ceramics Department.

Satisfies Intermediate Sculpture Requirement

Satisfies Critical Studies Elective

SC-100-1 3D Strategies I: Beginning Sculpture

Richard Berger

Prerequisite: None

3D Strategies will explore two fundamental aspects of form and material realization: (1) the realization of a form from an armature, a form that evolves from within using the processes of modeling and reduction to achieve its ends; and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. This exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard, and mixed media.

Satisfies Beginning Sculpture Requirement

SC-105-1/DT-105-1 Structural Drawing/ Design Visualization

Joshua Keller

Prerequisite: None

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication and shop techniques, students in this class will employ a range of materials and methods—structural drawing, sketching, drafting, models, and experimental strategies—to conceptualize and explore pattern, design, structure, composition, narrative, image and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation and also provide a substantive introduction to SC/DT 233 *Expanding Drawing/Proposals*. Drawing as a sculptural expression, performative action, and as art works in themselves will also be explored using a range of traditional and experimental media. The work of artists such

as Leonardo DaVinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

Satisfies Drawing Requirement for Sculpture

Satisfies Design and Technology Distribution Requirement for Designed Objects

SC-199-1 China Paint Studio

John de Fazio

Prerequisite: None

This two-week intensive course will introduce students to the joy and complexity of china painting techniques. Originating in China in the Ming Dynasty, China-painted objects were shipped to Europe as a luxury item and copied by the Victorians into a competitive sport of surface decoration. Today, the hand painted object can function as a conceptual and narrative trope. Technically, China paint is a medium of powdered oxides and specific oil mediums mixed, painted, and fired to produce translucent watercolor effects or buttery oil painting surfaces on glazed ceramic objects. Contemporary artists such as Cindy Sherman, Judy Chicago, Barbara Bloom, Carrie May Weems, Ni Haifeng, and Grayson Perry have exploited this medium as a critical part of their oeuvre. The course will focus on surface decoration within the concentrated time frame of an intensive, using pre-made ceramic objects (sourced from a student's previous work, local or online suppliers, or thrift stores; basic objects will also be provided in class) as the primary ground for exploration. This course is part of the Ceramics Emphasis in the Sculpture/Ceramics Department.

Satisfies Sculpture Elective

*This course is an intensive, and meets January 7-18, 2013,
M-F, 9:30-6:30pm*

SC-233-1/DT-223-1 Digital Fabrication Using 3D Printers

Chris Palmer

Prerequisite: DT-113

3D printing technology automatically creates tangible physical models from 3D computer data in much the same way that a document printer produces paper from a word-processing file. Objects are designed using computer software, and are then built by a printer with very little waste of material and energy. This technology has recently become available to artists, designers, educators, and small businesses in the form of inexpensive "personal 3D printers," which allow people to prototype forms, aesthetics, fit, and function and explore many design iterations with a simple connection to a 3D printer, directly from the desktop computer. This class will use the MakerBot Thing-o-Matic, which renders STL files from a variety of simple 3D modeling program such as Google SketchUp (free). The course includes an introduction

to 3D modeling and printing, the printing process, its place in the art and design workflow, applications, case studies, data integrity, and scaling guidelines. Students will develop strategies and designs for their fabrications, staged during specific steps in the design process, from hand-drawn sketches to image rendering to creating "blueprints" to final documentation and critical analysis. Students may also print smaller components for assemblage into larger objects.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

Satisfies Sculpture Elective

SC-240-1 History of Sculpture: Theory and Methods

Richard Berger

Prerequisite: HTCA-101

This course covers the significance of art-making, concentrating on sculpture, in various cultures throughout history, with emphasis on the period from the Renaissance through the 21st century. Because art history can be a tool in the studio, this course will help students develop a solid historical context, which can then become a resource for their own art making.

Satisfies History of Sculpture Requirement

SC-250-1/DT-250-1 Active Wearable Objects

Chris Palmer

Prerequisite: DT-150

Active wearable objects consist of electronics that are worn on the body and controlled by small circuits and computers. "Wearable computing" is an active topic of research, with areas of production including user interface design and use of wearables for specific applications including disabilities, electronic textiles, and fashion design. Many of the objects can be considered an extension of the user's mind and/or body. In this continuation of *Introduction to Activating Objects*, students will develop a further understanding of microcontroller programming and the use of sensors, actuators, and sub processors in relationship to wearable objects. This course will also emphasize, from a product-design perspective, the aesthetic/production value of student projects. Course work will include hands-on use of the Arduino microcontroller as well as development of more advanced programming skills in languages such as Wiring, Java, and MAX/MSP. Students will gain a greater understanding of historical and contemporary microcontrollers in the arts, while working on interactive art projects that relate to the body. Ongoing critique of student work within the framework of these historical and contemporary applications is an essential component of the class.

Satisfies Design and Technology Designed Objects Distribution or Design and Technology Elective

Satisfies Sculpture Elective

SC-251-1 Kinetic Sculpture: Inflatable/Light Workshop

Kate Ruddell/Chris Bell

Prerequisite: SC-100 or SC/DT-150

The Kinetics Workshop is a series of intermediate-level classes that focus on multiple, specialized, technical and expressive approaches to kinetic art. *Inflatables/Light & Motion* comprises two distinct workshops in one course taught this semester by Kate Ruddell and Chris Bell, respectively. The *Inflatables* workshop will begin with an exploration of air-filled forms through the use of sealed mylar and progress to vinyl pneumatic structures. Topics include pattern-making as a necessary skill for inflatable sculpture as well as future work; transformation of 2D drawings into inflated form; inflatables as inexpensive fabrication models; pneumatic sculpture; and environments that may be interactive, mobile, architectural, elegant, humorous, awkward, or strange. The *Light & Motion* workshop will focus on basic mechanical/electrical/luminous systems directed toward artworks incorporating light and motion in various ways. A portion of this workshop will consider reclaimed part sourcing and energy harvesting, including repurposing materials, sculptures tailored to sites and being articulated by wind, solar, wave action, rain, etc. The phenomenology of slowness as an under-rated kinetic category, but rich for explorations of time and expectation,³ will be one approach considered in the workshop. Each instructor will present a wide range of artists/practitioners using inflatables and motion-light in their work and the discourse around these practices. Each workshop will introduce basic technical and strategic information with a focus on students building an individual work in each area of endeavor. Students must enroll and participate in both workshops. This course is part of the Kinetics Emphasis in the Sculpture/Ceramics Department.

Satisfies Intermediate Sculpture Requirement

SC-310-1 Site/Context: TransNature

Mark Van Kempen

Prerequisite: Junior Standing

This course is part of a series of site/context/science courses in the Sculpture Department. TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will conduct their own research in support of individual projects in a wide variety of materials and media; experimental works, new technologies, art/science interface, and field experiments are encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramée, Mark Dion, Olafur Eliasson, Peter Fend, Guiseppe Penone, and Natalie Jeremijenko, among many others.

Satisfies Advanced Sculpture Requirement

Satisfies Urban Studies Elective

SC-380-1 Undergraduate Tutorial**Kate Ruddle****Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective

GRADUATE COURSES

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

History and Theory of Contemporary Art

HTCA-520-1 Medium Specificity and Experimental Cinema

Greg Youmans

The course explores the relationship between experimental practices and specific media forms, e.g., 16mm and 8mm celluloid, analog video, digital video, YouTube, and machinima. We will focus our attention on works for which content, form, and medium/support are inextricably bound up with each other. We will investigate how and why experimental media-makers test the qualities and push the limits of the media and supports on which they work. We will also explore what happens when medium-specific works are transferred, exhibited, and seen on other supports. Artists whose work we will explore include Peggy Ahwesh, Ant Farm, Stan Brakhage, Martha Colburn, Tacita Dean, Kota Ezawa, Jean-Luc Godard, Barbara Hammer, Téó Hernandez, Ken Jacobs, Michael Snow, and Ryan Trecartin.

Satisfies Art History Seminar Elective

HTCA-520-2 Performing Optimism

Omar Ricks

Aspiring artists often say they want to "make art that makes a difference." But why so often is well-intentioned art used to maintain the status quo for those who are in power? Do we artists understand how our work "performs" discursively—and politically? To engage these questions, we must understand "performance" differently. In this seminar, students will become familiar with some alternative genealogies of the concept of performance and employ discussion, writing, and practice to engage the question of how, if at all, performance not only does things but changes things. Current discussions within Black Performance Studies will ground our approaches to these questions. Readings from cultural studies and cultural history will be discussed alongside a host of films, plays, and works of performance art that include those of Fred Moten, Saidiya Hartman, Daphne Brooks, Frank Wilderson, Charles Burnett, Wangechi Mutu, Steve McQueen, Makode Linde, and others.

Satisfies Art History Seminar Elective

HTCA-520-3 Fascinations

Fiona Hovenden

This course will explore the concept of fascination from the position of the fascinated, and from the position of the fascinator. To fascinate is to enchant, or bewitch, from the Latin *Fascinatus*, possibly based on older roots connected to the ability to speak. We will look at the ways in which visual images (still and mobile), speech, or music can hold an audience spellbound, and the ways in which our own gaze is hooked by the spectacles from which we cannot turn away. We will explore how these spectacles binds us, and the connections between those experiences that enchant through pleasure and those that fascinate through horror.

Satisfies Art History Seminar Elective

HTCA-533-1 The Other California: Intersections of LA Modern Art, Architecture, and Design

Paul Klein

This course maps Los Angeles as a major center of art and design. It challenges the view of the city as a sprawling entity without conscious planning and lacking any discernable order. Tracing the history of LA from the mid-20th century to the present, students will investigate how the intersection of tangible objects, architecture, and the city's urban ideal of decentralization created an environment that produced LA as a unique cultural entity. The course intersects the edges of architecture and mid-century modern design—a style that developed in Europe, influenced by the Bauhaus and Scandinavian design, but found a unique version in the informal climate and landscape of LA—with LA Pop art and LA Feminism. The course will examine how prominent LA designers and architects from this time period (including Finland's Eero Saarinen, Charles and Ray Eames, Greta Magnusson Grossman, Richard Neutra, Pierre Koenig, Craig Ellwood, John Lautner, Rudolf Schindler, and Frank Lloyd Wright) fostered themes for artists working in LA including Vija Celmins, Lynn Foulkes, David Hockney, Allan Kaprow, Claes Oldenburg, John Baldessari, and Ed Ruscha. Privileged in this regard will be LA Feminism, with activities centered at the Woman's Building that included artists Judy Chicago, Miriam Schapiro, Mary Kelly, Faith Wilding, and Faith Winggold, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven. Students from a variety of disciplines are encouraged to enroll in this course.

Satisfies Art History Seminar Elective

Satisfies Graduate Urban Studies Elective

HTCA-534-1 Critical Hedonism: The Aesthetics and Politics of Riotous Indulgence

Nicole Archer

This course focuses on those modes of criticism, art, and design that oblige one to critically enjoy the world in ways that circumvent the programs of conspicuous consumption and normative sexuality. It suggests that more "repressed" forms of criticality and artistic practice are doomed to fail those subjects whose pursuits of pleasure are inherently marginalized or legislated against. It also considers how "critical hedonism" might be particularly relevant in relation to the cultures of scarcity and austerity incurred by the recent global economic crisis, cultures which are presently compelling us to "give-up" on all sorts of "frivolous" social and academic projects which are disproportionately located in the arenas of art, design, and interdisciplinary studies. In our pursuits, Louis the XIV will hold court with Louis Vuitton and the Marquis de Sade, and turn-of-the-century dandies, decadents, and jazz musicians will all be considered alongside late 20th century Goths, hip hop heads, and ravers.

Satisfies Art History Seminar Elective

HTCA-590 Thesis I: Independent Investigations

Dale Carrico (HTCA-590-1)

Cameron MacKenzie (HTCA-590-2)

Prerequisite: Open to MA and Dual Degree students only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

HTCA-591 Thesis II: Collaborative Projects

Claire Daigle (HTCA-591-1) Open to HTCA and Dual Degree students only

Betti-Sue Hertz (HTCA-591-2) Open to EMS and US students only

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

CS-500-1 Cityscapes of the Imaginary: Urban Film and Literature

Carolyn Duffey

As the visual and physical space most emblematic of modernity from the latter part of the 19th century on, the city has been a conflicted place of economic and social upheaval, affecting class, racial, and gender divisions, and producing contested public and private domains within its boundaries. Additionally, the metropole has been the destination of those uprooted from rural areas, or those fleeing war or postcolonial chaos in their own lands, with complex consequences. This course examines the experiences of that modernizing urban world, through the narratives of novelists, playwrights, short story writers, poets, and filmmakers who have charted the interior spaces of life in the city from a variety of historical, cultural, geographical, or transnational perspectives.

Satisfies Graduate Critical Studies Elective

Satisfies Graduate Urban Studies Elective

CS-500-2 Animalia Meredith Tromble

The territory between "animal" and "human" is a fraught border zone for the human members of the taxon Animalia. The shifting aversions, affiliations, dominations, and imaginations that color our interactions with other animals give rise to artistic, philosophical, and social conundrums. How are we to understand other forms of consciousness? How do we use our understanding of animals to understand our selves and structure our societies? What are the meanings and purposes forwarded by designations as "animal"? As we address these questions, we will consider the works of artists, researchers, and theorists working in this rich territory. Among the theorists are Jacques Derrida, Temple Grandin, Donna Haraway, and Thomas Sebeok; artists include Joseph Beuys, Sue Coe, Carsten Höller (who began his career as an entomologist), Huang Yong Ping, Diana Thater, and many others.

Satisfies Graduate Critical Studies Elective

CS-500-3 Dreamwork Cameron MacKenzie

Taking an interdisciplinary approach that encompasses psychoanalytic models, literature, film, critical theory, and neuroscience, this course will focus on the formulations and creative potential of dreaming. Ancient civilizations considered dreams as signs from above, whereas some recent studies suggest they may be mere mental detritus. Nevertheless, the question of the dream has held crucial fascination for thinkers of the 20th and 21st centuries and has inspired profound meditations on creativity, memory, and perception. Our approach will be twofold: first we must grasp the historical role assigned to dreaming, and then investigate how that role has been both deconstructed and reconstructed in modern and contemporary contexts. Beginning with understandings of the dream ranging from the Biblical to those of the Lakota Sioux, this seminar will initially investigate the attempts by Sigmund Freud and Carl Jung to schematize the dream and to formulate its logic. From this foundation, the class will follow the elaboration and critiques of these efforts through the work of artists, writers, and theorists including Barthelme, Hemple, Borges, Breton, Kristeva, Burroughs, Duchamp, Ginsberg, and Lyotard. Analyses of films such as David Lynch's *Mulholland Drive*, Michel Gondry's *Eternal Sunshine of the Spotless Mind*, and Christopher Nolan's *Inception* will offer provocative imaginings of the movements and purposes of dreaming. Recent essays on brain function by J. Allan Dobson and Antonio Damasio will provide the most current neuroscientific research into dreaming.

Satisfies Graduate Critical Studies Elective

CS-500-4/US-500-4 Fetish, Figure, Fact Dale Carrico

In this course we will explore the relations and distinctions in critical conceptions of fetishism, figuration, and facticity. We will discover early that theories of the fetish define the turn of the three threshold figures of critical theory from philosophy to post-philosophical discourse: Marx, Freud, Nietzsche (commodity, sexuality, resentment). Fetishism recurs deliriously thereafter in contemporary critical accounts—feminist, queer, anti-racist, post-colonial, technoscientific—and we will survey many of these. Fetishism, it turns out, may be indispensable to the delineation of the aesthetic, the constitution of the social, the adjudications of the cultural and subcultural, and to representational practices both artistic and political. Is the devotion of the critical to the separation of facts from fancies itself fetishistic? Is fetishism a kind of figurative language, an anti-figurative mode, or a perverse kind of literalization? What are we to make of the way distinctions between fetishism, figuration, and fact can themselves always be drawn fetishistically, figuratively, and factually? Our answers may well take us to the heart of making itself.

Satisfies Graduate Critical Studies Elective

CS-500-4 The Poetics and Politics of Biology

Martha Kenney

This course explores the many ways that scientists, artists, writers, and scholars interact with and represent life. Drawing on scholarship from feminist Science and Technology Studies (STS), we will critically examine how historically situated biological discourses influence how we relate to the world around us. Rather than simply critiquing dominant discourses, class materials highlight alternative practices of representation that refigure life and create different bio-political possibilities. Through a sensuous engagement with STS theory, nature films, visual art, scientific articles, and science fiction literature, this course encourages students to indulge in and experiment with a poetics of biology. By foregrounding scientific literacy, speculative inquiry, and creative composition, we will investigate how scholars, writers, and artists can participate meaningfully in the natural sciences by attending carefully to the narrative, poetic, and aesthetic dimensions of epistemology.

Satisfies Graduate Critical Studies Elective

CS-502-1 Culture Industry and Media Matters

Frank Smigiel

While tracking the global circulation of mass culture from the early 20th century to the present, this course will focus on local, personal, and eccentric adaptations of mass cultural forms. We will consider how artists have remade the public event, distending ideas about publicity, public forms (like the theater or cabaret), and the passive role of the audience. We will follow artists who make emerging mass media something diaristic and intensely personal, often seizing technology for the uses of the self or for a small community of friends. And we will track artists who revive seemingly outmoded technologies—zines, community radio, smock shops—as they seek new models for artistic circulation, public engagement, and display. Likely suspects include the Cabaret Voltaire, Oskar Schlemmer and Bauhaus performance, Allan Kaprow, Anna Halprin, Andy Warhol, Yoko Ono, Bruce Conner, Trisha Brown, Gordon Matta-Clark, Avalanche, the Kitchen, the East Village, the Red Krayola, New Queer Cinema, Alex Bag, Andrea Zittel, Allison Smith, Noemie LaFrance, Fritz Haeg, Dave McKenzie, and Ryan Trecartin.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-504-1 Research and Writing Colloquium

Robin Balliger

This course will immerse MA students in the History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies programs in the research, documentation, and writing methodologies that are fundamental to conducting original research and other investigative projects (exhibitions, public interventions, etc.) within the student's area of emphasis. The colloquium will be interactive in format, with an emphasis on close working relationships with both the instructor and students/peers. Exemplary practices that shape the discourses of contemporary art, visual studies, and urban studies will be explored collectively according to a syllabus developed by the instructor in consultation with the students, in relationship to their developing projects and theses ideas. By the end of the semester, each student will have prepared an individual bibliography related to a prospective thesis topic, as well as a 10–15-page research proposal and plan. These materials will be reviewed by a faculty panel (three faculty members, including one studio faculty member) convened in consultation with the instructor, the Dean of Academic Affairs, and the program chairs.

Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

Exhibition and Museum Studies

EMS-503-1 Beyond Exhibitions

Brooke Anderson

Curatorship of contemporary art exhibitions is one of the most important and problematic aspects in the transformation of the global art scene. Far beyond the field of mere exhibition making, it has become a crucial driving force in defining contemporary art, which continues to be reinvented through curatorial interventions. This course will include travel to New York and Los Angeles, where students will meet with curators through visits to museums and galleries.

Satisfies Exhibition and Museum Studies Elective

Program course fee: \$2,500. The program course fee includes ten (10) nights lodging in both New York and Los Angeles (January 7–11 and January 14–18), and ground transportation in LA.

Enrolled students pay tuition for three (3) credits and a program course fee of \$2,500 for this Faculty-Led Program. Tuition and fees for Beyond Exhibitions must be paid no later than December 3, 2012.

EMS-507-1 Art's Curtain Call

Frank Smiegel

What happens to both visual art spaces and performance-based work when the former becomes the stage for the latter? As large and small-scale visual art programs across the globe embrace live idioms, from Tino Seghal at the Guggenheim in New York to Allora & Calzadilla at the American pavilion in the 2011 Venice Biennale, performance work is increasingly being sited to visual art space. Such a turn is hardly new, as Gertrude Stein and Virgil Thomson's opera *Four Saints in Three Acts* appeared at the Wadsworth Atheneum in 1934; Yoko Ono's first iteration of *Cut Piece* debuted at the Sogetsu Art Center in Tokyo in 1964; and Experiments in Art & Technology commissioned performances via MoMA in New York in 1965. It's true, though, that we often think of performance work in visual culture via the NYC lofts of the 1960s and '70s, imagining that such experimental work requires open, free-form places. This class will investigate what happens when the radical energy of live work is brought into the institution. We will ask how the "live" might resist or reinforce the spectacle of global artwork, once it is brought into that global belly. We will wonder too about the local manifestations of this situation, wondering how social practice and food-as-art work in the Bay Area works across places from the Headlands Center for the Arts to SFMOMA to the Oakland Museum of California.

Satisfies Exhibition and Museum Studies Elective

EMS-590 Thesis I: Independent Investigations

Dale Carrico (EMS-590-1)

Cameron MacKenzie (EMS-590-2)

Prerequisite: Open to MA and Dual-Degree students only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Exhibition and Museum Studies

EMS-591 Thesis II: Collaborative Projects

Claire Daigle (EMS-591-1) Open to HTCA and Dual Degree students only

Betti-Sue Hertz (EMS-591-2) Open to EMS and US students only

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in Exhibition and Museum Studies

Urban Studies

US-500-1 Public Art and Community Participation— A Journey Among Many *Rigo 23*

All art is meant to be seen, or rather, experienced—even if only by the maker, who at the time of experiencing it, becomes the *public* of his or her own *art*. Why then do we call a certain range of artistic production *public art*? This course will focus on questions about public art that emerge from particular practices and their relation to community. We'll review and discuss some of the instructor's recent public art projects, to share and learn from his experiences working with others in multiple locations such as Denpasar, Indonesia; ShenZhen, China; San Cristobal de Las Casas, México; Ribeira Sêca, Portugal; and Graterford, Pennsylvania. We'll also conceive and implement a class project within the time frame of the class and the place frame of California. Relevant guest lecturers will broaden our pool of first-hand accounts and experiences.

Satisfies Graduate Urban Studies Elective

US-500-2 The Country and the City: Urban Ecosystems and the Politics of Nature *Eddie Yuen*

This course will explore the complex relationships between countryside, wilderness, and urban landscapes, with an eye toward emerging developments such as the rise of the new urban agglomerations and the urbanization of suburbia. We will consider such themes as the historic origins of cities and their relationships to rural hinterlands; the ongoing process of enclosures; and the struggles over the "commons" such as water, forests, and biological resources. Political, cultural, and aesthetic interventions into questions of overpopulation, resource scarcity, environmental justice, green consumerism, the emergence of environmental "sacrifice zones," the global division of labor of industrial, financial, agricultural, and criminal industries, urban warfare and counter-insurgency, and environmental social movements will all be discussed. The overarching issue of climate change and its uneven effects will influence all discussions. We will survey a variety of analytical approaches to these questions, including geography, urban planning, particular case studies and current events.

Satisfies Graduate Urban Studies Elective

US-590 Thesis I: Independent Investigations *Dale Carrico (US-590-1)*

Cameron MacKenzie (US-590-2)

Prerequisite: Open to MA and Dual-Degree students only

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Urban Studies

US-591 Thesis II: Collaborative Projects *Claire Daigle (US-591-1) Open to HTCA and Dual Degree students only* *Betti-Sue Hertz (US-591-2) Open to EMS and US students only*

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming, and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in Urban Studies

Interdisciplinary

IN-503-1 Writing in Academic English for the Arts: Language Support for Graduate Students *Mary Warden*

This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing writing assignments including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance the students' knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.

GRADUATE COURSES

School of Studio Practice

Graduate Studio Electives

NG-500-1 SoundWork: Sound/Voice/Performance **Pamela Z**

SoundWork explores sound and performance practice through a number of interrelated components, from digital sound technology to active voice and performance work. Students will explore the physics of sound, basics of audio hardware and software, and approaches to sonic performance practice. They will be exposed to the work of artists in the fields of sound, performance, and voice, and will actively engage in the creation of their own sound and performance works. The course will explore the use of the human voice in art through live, sampled, and collaged text, non-verbal vocalizations, voice connected to gesture, and voice mediated through digital technology. Students will also consider the use of wide ranging non-vocal sound sources for making work. Whether combining concrete or vocal sound with other media, or working with purely sonic materials, students will mine tools and techniques for developing a personal approach to the making sonic art.

NG-500-2 Video Production: From Idea to Realization **Tony Labat**

In a highly competitive art world, receiving grant funding and other forms of assistance is a challenge; application processes can be rigorous and competition is often intense. In situations where you're contending for an award, the key is to write a proposal that clearly communicates your ideas, makes it exciting for potential funders, and addresses the classic question: "can they pull it off?" Open to students engaged in the production of video/film/moving image, we will examine what it takes to write a proposal and the different approaches, styles, and strategies to successfully communicate your ideas. Through discussions, visiting artists, and critiques we will develop individual student treatments for a project and by the end of the semester all students will have a fully developed proposal that they can produce themselves or submit to other institutions for grants. A panel of outside experts will review all student proposals and will award one project \$5,000 for production. The selected project will be given the summer to complete production and will culminate in a premiere/screening in the fall. This course is sponsored by and presented in collaboration with Kadist San Francisco.

**PA-500-1 Winifred Johnson Clive Foundation
Distinguished Visiting Fellows Seminar
Mark Van Proyen**

In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will respond to each other's presented work in both verbal and written form.

**PR-500-1/PH-500-1 Hybrid Currents in
Printmaking and Photography
Aaron Terry/Megan Riepenhoff**

This studio class will encourage students working in Photography and Printmaking to continue emphasis and exploration of concepts already in place in their art practice, and will provide support for students working in other media who may wish to explore their ideas through photo or print. Via regular critiques, technical support, examination of the crossover between the two mediums, and engagement with contemporary and historical issues, students will consider multiple iterations and reexamine their studio practices, investigating how photography or printmaking (or the two) can serve their studio practice and the conceptual ideas behind it. Students will have faculty-supported studio instruction in the analog and digital darkroom and printmaking facilities. Class discussion and readings will explore the work of artists such as Barbara Kruger, John Baldessari, William Kentridge, Jefferson Pinder, Bestabe Romero, Carlos Motta, David Wojnarowicz, Kelly Walker, Nancy Burson, Martha Rosler, Marnie Webster, Olafur Eliasson, and Carrie Mae Weems as well as the writings of Kevin Haas, Charlie White, Jan Verwoert, Susan Sontag, and Philagrafika's "Working States" series.

Graduate Critique Seminar

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

**GR-500-1 Graduate Critique Seminar
Lynn Hershman Leeson**

This graduate seminar will offer students critical methods of analyzing their work, personalized direction in production crafts, and discussions of contemporary theories of media, which includes the work of Christianne Paul, Lawrence Lessig, Ted Hope, Lance Weiler, and others. Alternative forms of presentation, media, and distribution will be examined. The class will include visits by artists, screenings, and field trips. Emphasis will be on refining both technical and critical skills and the clarification and honing of individual work, which will result from group dynamics of the class as students examine the creative process itself.

**GR-500-2 Graduate Critique Seminar
Tony Labat**

This Graduate Critique Seminar is guided by the history and language of Conceptual Art. It is therefore interdisciplinary by nature, and because of this, the goal is to develop and maintain a "common language" that is not media specific. This course is a space to share, to provoke and to push each other as we critique the works presented from a formal perspective. Students are encouraged to present works and projects in progress as well as performance pieces.

**GR-500-3 Graduate Critique Seminar
Allan deSouza**

Allan deSouza's practice ranges across performance, installation, photography, digital-painting, and text-works, including art criticism and fiction. Seminar students are encouraged to pursue ideas through any medium, simultaneously expanding the boundaries of that medium, while developing parallel and generative vocabularies. In similar ways to how an artwork's meaning is never "complete," the critique will be pursued as a context-specific practice that deliberately suspends judgment of good and bad, while examining those processes through which meaning is constructed. The critique will follow a method of students presenting work without prior explanation, thereby prioritizing class/viewers' responses. Emphasis will be placed on developing historically informed work that engages with the contemporary.

GR-500-4 Graduate Critique Seminar **Sharon Grace**

Sharon Grace's art practice and interests include aerodynamics, physics, non-verbal communication, video media, physiology, touch, psychology, affect, conceptual art, sound, algorithms, drawing, light and performance, and spatiality. This interdisciplinary Graduate Critique Seminar is structured to provide a learning environment within which graduate artists from multiple disciplines present their work for critical and aesthetic response. Through rigorous critique and analysis, each student/artist is exposed to a variety of responses/positions to consider toward developing and refining their problem solving skills. The seminar is a lab in which participants will become increasingly informed and knowledgeable with respect to art historical precedents and references; learn new art theoretical/critical vocabulary; take risks; test one's thesis; and resolve formal art issues with respect to the grammar, syntax, and history of one's materials through research into the meaning and history embedded in the materials, and how to inflect new meaning. Students will acquire knowledge of critical discourses in their subjects of interest. Throughout the semester, specific texts, video/ media, and other media sources will be suggested and whenever possible, disseminated. Students enrolled in this seminar are required to write an artist statement. By developing language and contextualization around the work, students will learn methodologies for further expanding and defining meaning in the processes of signification.

GR-500-5 Graduate Critique Seminar **Pegan Brooke**

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy, and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her class. Students working in any material, or non-material, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open, and generous. The intention of the critiques is to assist each artist in creating works of art that fully embody their ideas and concepts, and in learning to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews, and Vernissage as well as impromptu discussions based on student interests.

GR-500-6 Graduate Critique Seminar **Dewey Crumpler**

Dewey Crumpler's primary modes of expression are painting, video, collage, and sculpture. He has a deep interest in history, music, literature, and philosophy. These practices are folded into his pedagogical approach. The critique seminar involves a rigorous process of personal engagement with each student's work that seeks to expose its strengths and weaknesses through an open and honest dialogue. The seminar will also include a series of challenging readings for discussion to illuminate ideas relevant to students' work.

GR-500-7 Graduate Critique Seminar **Brett Reichman**

Students will decisively address the cultural, personal, and conceptual positioning of their artwork both as evidence of a personal expression and a political or philosophical viewpoint. The seminar will underscore the importance of situating contemporary practices within a variety of historical and contemporary coordinates. All aspects of student's studio practice and working methods will be discussed and assessed to shed light on the purpose and level of accomplishment of works of visual art and to reveal unrecognized potential for further development. There will be a concentration on preparing for both intermediate and final reviews.

GR-500-8 Graduate Critique Seminar **Henry Wessel**

Each student will be scheduled to present work-in-progress on three specific dates during the semester. Class discussion will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

GR-500-9 Graduate Critique Seminar **Linda Connor**

This graduate seminar is a place to discuss work in progress; to strengthen and reinforce the creative process, the making, and the potential for connectivity with other works of art, ideas, and metaphors. The class discussions are designed to give feedback, and to suggest research and direction. Students are expected to bring in work every other week, on average. There are many other opportunities in Graduate school to give more formal presentations and to validate your work. The goal of this seminar is instead to see the work and the artist grow together and become a stronger, unified voice and vision. The instructor's expertise is in photography; students from other disciplines are welcome, though may receive less robust feedback than from someone who has practiced in that field.

Post-Baccalaureate Seminar

GR-500-10 Graduate Critique Seminar

Richard Berger

This graduate critique seminar consists of weekly critiques of the class-members in rotation so that each student can be assured of three extended considerations of their works within the semester. This activity will be augmented by the request that everyone whose work is not being reviewed write a short essay before we begin to talk about the work before us. This will serve to help participants organize their thoughts before critiquing the work. These short essays will be given to the reviewed student at the end of the class. Reviewed students are responsible for condensing their summary advice and presenting it at the end of their second critique, allowing an assessment of the efficacy and relevance of the critique advice to studio outcomes.

GR-500-11 Graduate Critique Seminar

John Priola

Art-making is an intuitive, expressive, intellectual process that takes form, so classes will focus on the melding of the making and thinking process, and what the message of the manifestation is. The instructor will facilitate an interdisciplinary discussion, engaging in the practice of "saying what you see". What's the intention compared to how the work communicates? Theoretical issues come out of the students' work and aren't imposed. Discussion is unmediated by the presenter to start, but ends as dialogue. Students are encouraged to pursue research in any form pertinent (literature, theory, visual art), stimulating process and expanding knowledge of art history.

Graduate Tutorial

GR-580 Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Chris Kubick (GR-580-1)

Kerry Laitala (GR-580-2)

Tim Sullivan (GR-580-3)

Jennifer Locke (GR-580-4)

Pegan Brooke (GR-580-5)

Dewey Crumpler (GR-580-6)

Taravat Talepasand (GR-580-7)

Reagan Louie (GR-580-8)

Sean McFarland (GR-580-9)

Debra Bloomfield (GR-580-10)

Amy Todd (GR-580-11)

Mildred Howard (GR-580-12)

John de Fazio (GR-580-13)

Sharon Grace (GR-580-14)

Matt Borruso (GR-580-15)

Linda Connor (GR-580-16)

Alice Shaw (GR-580-17)

Mark Van Kempen (GR-580-18)

Ian McDonald (GR-580-19)

Graduate Practicum

EMS-588-1 Exhibition and Museum Studies Practicum 6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with agencies, museums, galleries, departments of culture, archives, private collections, or other organizations at the local, national, or international level. The student works with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing the fieldwork into the broader context of their program of study.

GR-588-1 Teaching Practicum: Transmitting Art Practices Jennifer Rissler/Meredith Tromble

In this course linking theory and practice, students will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. The course will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers); "progressive education" as modeled by John Dewey and incorporated into the Black Mountain College Experiment; the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree; and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from *Art Subjects* by Howard Singerman, *Why Art Cannot Be Taught* by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week. *The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.*

GR-590-1 Art Worlds: History, Theory, and Practice Jennifer Rissler/Zeina Barakeh

This course prepares students for entry into a globalized art world conceived not as a monopolistic dealer-critic system in the modernist sense, but as an adaptive network of practitioners, marketplaces, institutional models, and public forums. By providing strategies for negotiating its various components—galleries, curators, collectors, art schools, foundations, nonprofit cultural institutions, and the media (understood as both mainstream media as well as the emergent culture of social media)—the course helps students define career trajectories that are appropriate to their individual needs and studio practice, without compromising integrity, ethics, and self-image. The course offers a historical and theoretical perspective on the institutions and cultural apparatuses that have shaped the contemporary understanding of the social and market value of art, as well as practical information pertinent to the professional life of the contemporary artist, including portfolio and website development, résumé writing, the presentation of professional qualifications for public commissions, press releases, and more. Questions central to sustaining a contemporary practice will be explored, including: How and in what contexts are the aesthetic, intellectual, spiritual, civic, and monetary values of art determined and negotiated? How is the economy of art a matter of money and media—the ways in which a place of visibility in the history and criticism of art is indexed to market value? How do artists seek to be both producers of art and negotiators of its discourses through active roles as artist-critics, artist-curators, artist-publishers, and artist-entrepreneurs?

This professional practices course is supported by the Emily Hall Tremain Foundation

US-588-1 Urban Studies Practicum 6 Units

The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students may arrange a practicum in which they work in teams or independently. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with agencies, museums, galleries, departments of culture, archives, private collections, or other organizations locally, nationally, or internationally. The student works with a person affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also advises the student on the relations among the practicum experience, the development of the thesis, and the contextualization of fieldwork within the broader program of study.

Post-Baccalaureate Seminar

PB-400-1 Post-Baccalaureate Seminar **Reagan Louie**

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Lecture Series

GR-502-1 Graduate Lecture Series **Tony Labat and Claire Daigle** **0 Units**

The Graduate Lecture Series is intended to work in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series is intended to provide exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.

Attendance at all of the Graduate Lecture Series is required and monitored for all MFA, MA, Dual Degree, and Post-Bac students. The schedule may be viewed online at www.sfai.edu/gls.

Graduate Reviews and Exhibition

GR-592-1 MFA Intermediate Review

0 Units

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester.

Students who fail their second Intermediate Review will be dismissed from the MFA program.

GR-594-1 MFA Final Review

0 Units

The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Exhibition follows the Final Review and is also required in order to graduate from the program.

Students who do not pass the Final Review will not receive their MFA degree.

GR-599-1 MFA Graduate Exhibition

0 Units

All graduating students must register for the spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, including meetings about preparing the exhibition catalogue (dates, times, and rooms to be announced).

Students who do not pass the Final Review will not receive their MFA degree and will not participate in the MFA Exhibition.

MA-592-1 MA Intermediate Review

0 Units

At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program and serves a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester.

Students who fail their second Intermediate Review will be dismissed from the MA program.

MA-594-1 MA Final Review

0 Units

MA students are required to register for Final Review in their final semester at SFAL at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program.

Students who do not pass the Final Review will not receive their MA degree.

MA-599-1 MA Symposium

0 Units

Students are required to register for the MA Symposium and present work from their completed thesis at the MA Symposium at the end of the fourth semester. The presentation of thesis work represents completion of the MA Program. If the thesis remains incomplete or fails to meet the standards of the review committee, students will be asked to re-enroll in the spring semester of Thesis I the following academic year.

Students who fail to present from an acceptable thesis by the end of the sixth semester will be dismissed from the MA program.

Graduate Assistantships

GR-587

Graduate Assistantship

0 Units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate assistants will receive a stipend. Students cannot serve as a Graduate Assistant for a course that they are enrolled in.

For additional information and application procedures, students should contact the Graduate Office or visit www.sfai.edu/TA-GA.

GR-597

Graduate Teaching Assistantship

0 Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. Students cannot serve as a Teaching Assistant for a course that they are enrolled in.

For additional information and application procedures, students should contact the Graduate Office or visit www.sfai.edu/TA-GA.

CONTACT INFORMATION

800 Chestnut Street

San Francisco CA 94133

(between Leavenworth and Jones Street)

www.sfai.edu

24-Hour Info	415.771.7020
Academic Affairs	415.749.4534
Administration	415.351.3535
Admissions	415.749.4500
Continuing Education	415.749.4554
Counseling Center	415.749.4587
Exhibitions and Public Programs	415.749.4550
Financial Aid	415.749.4520
Graduate Advising	415.641.1241 x1015
Graduate Center	415.641.1241
Registration and Records	415.749.4535
Resources for Student Success	415.749.4533
School of Interdisciplinary Studies	415.749.4578
School of Studio Practice	415.749.4571
Security	415.624.5529
Student Accounts	415.749.4544
Student Affairs	415.749.4525
Undergraduate Advising	415.749.4853

DIRECTIONS

From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the SF Green Clean onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

From Marin County

Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

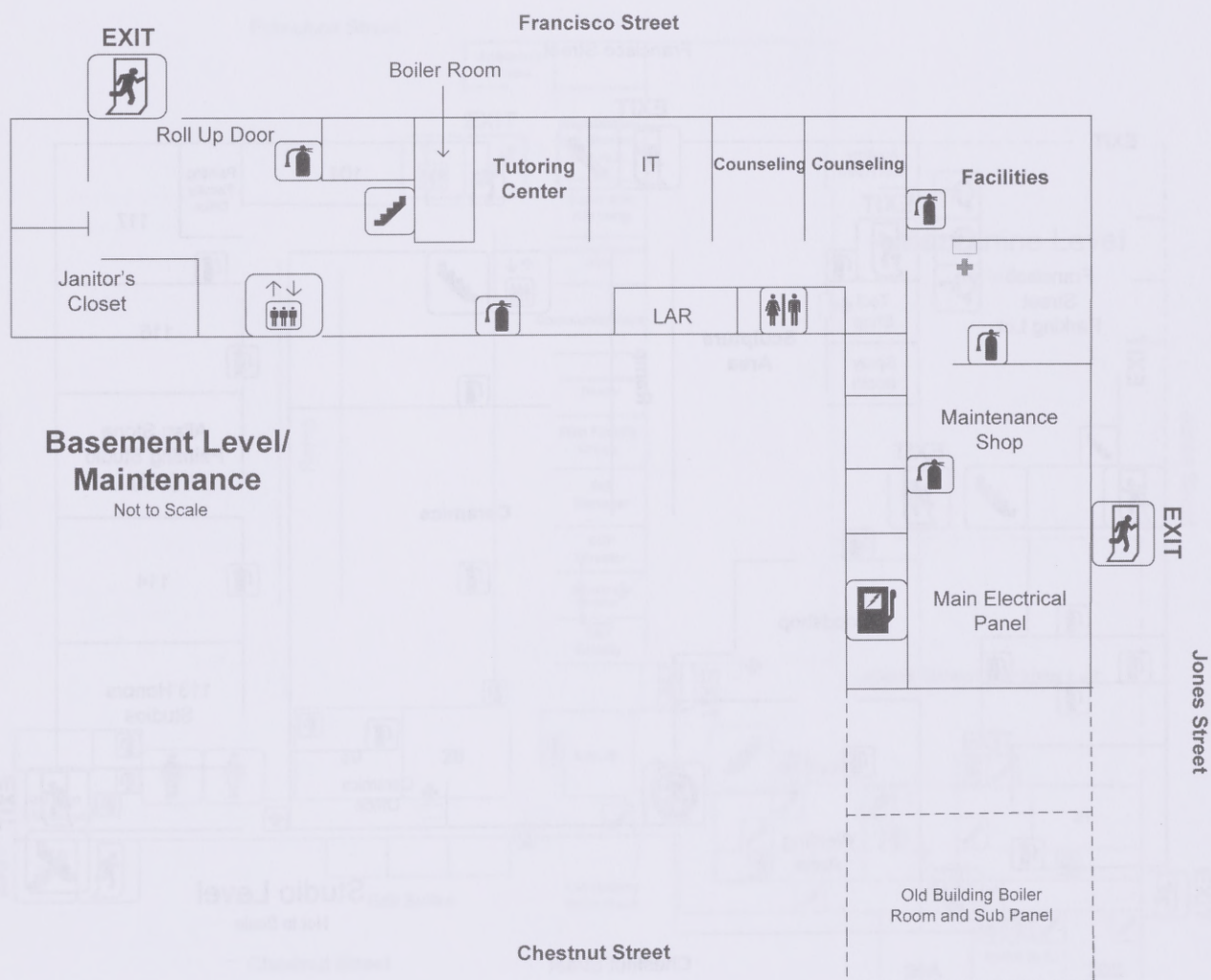
Public Transportation

The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415.673.6864.

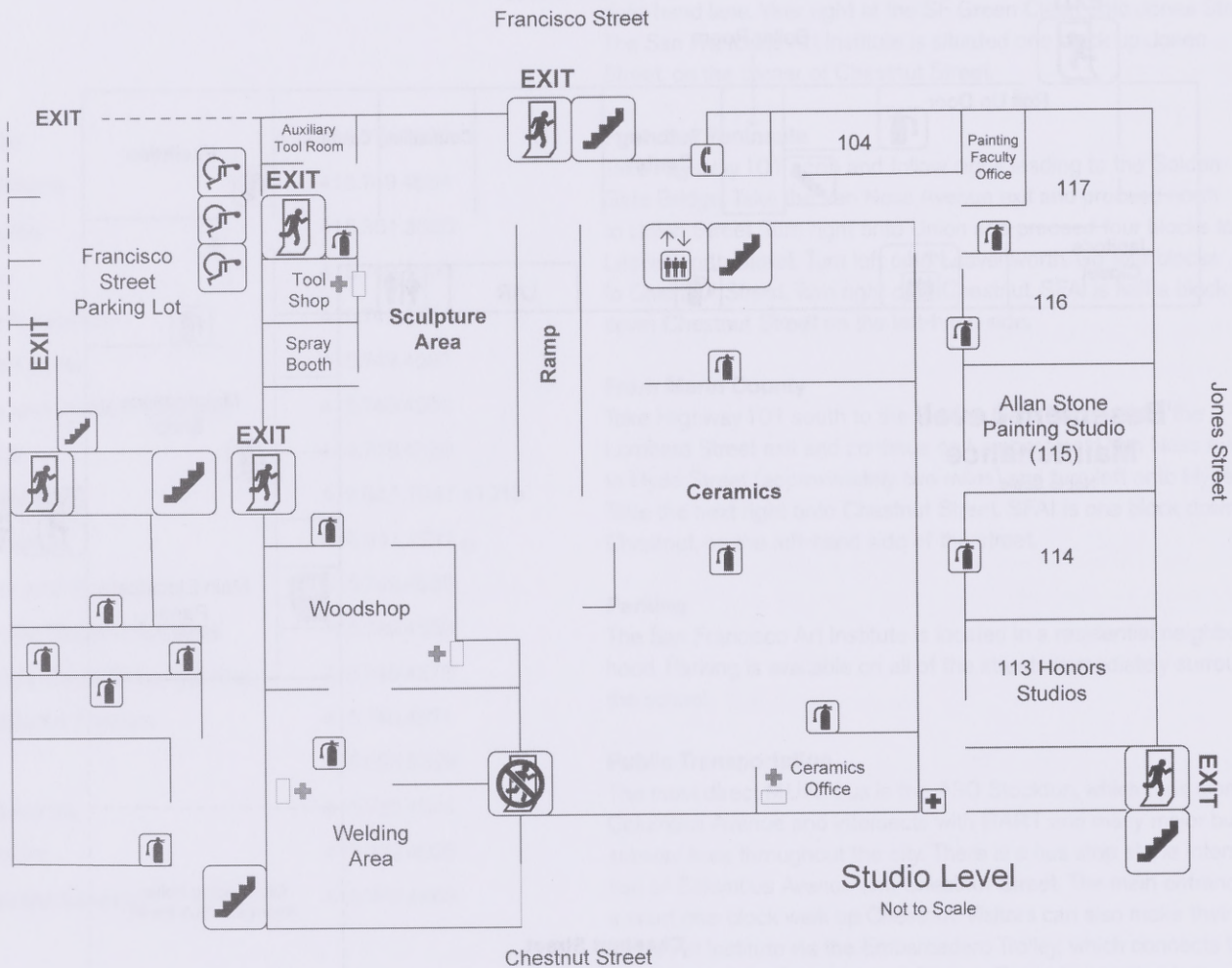
BASEMENT LEVEL MAINTENANCE

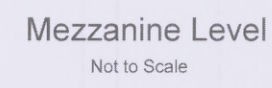
800 Chestnut Main Campus



STUDIO LEVEL

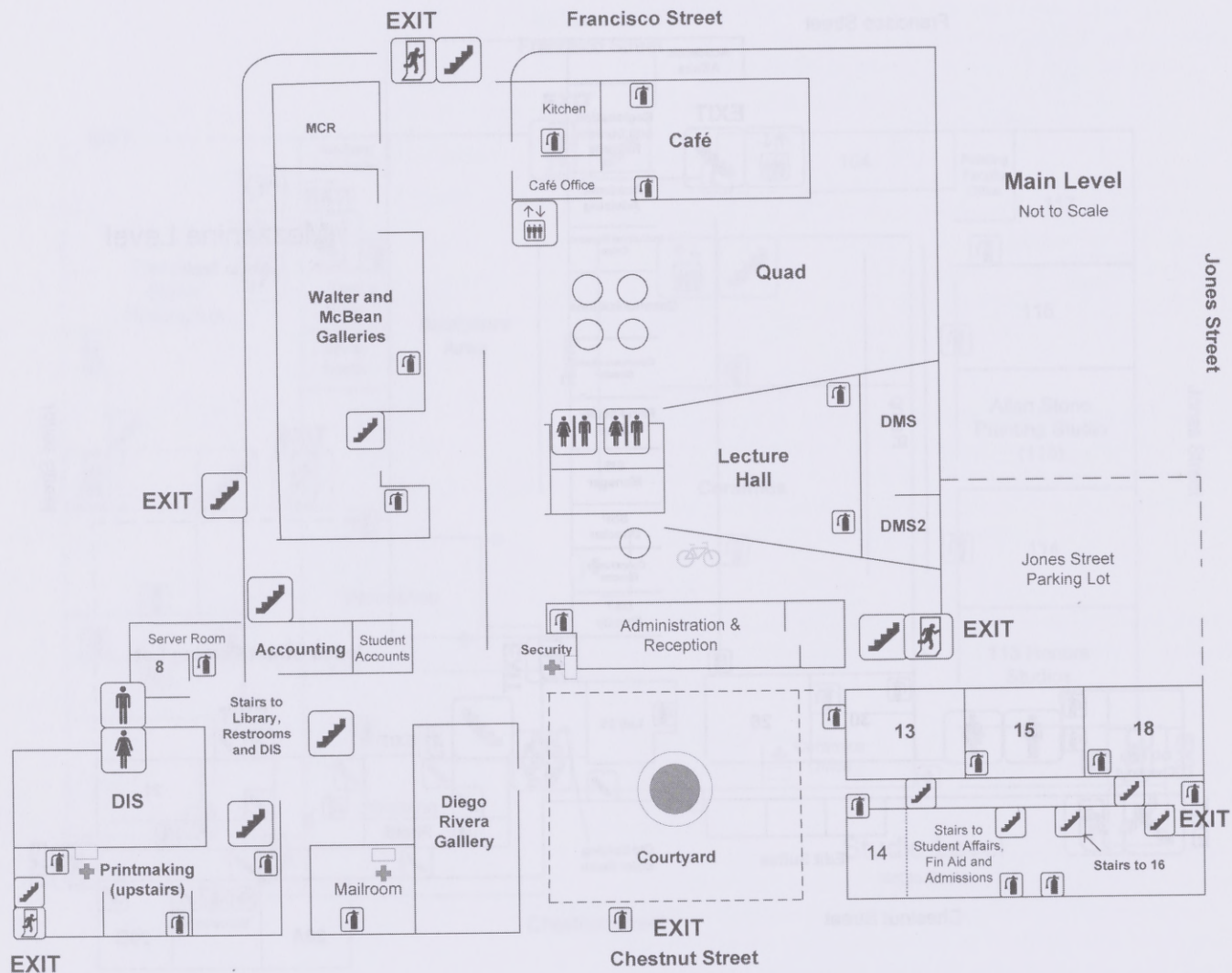
800 Chestnut Main Campus





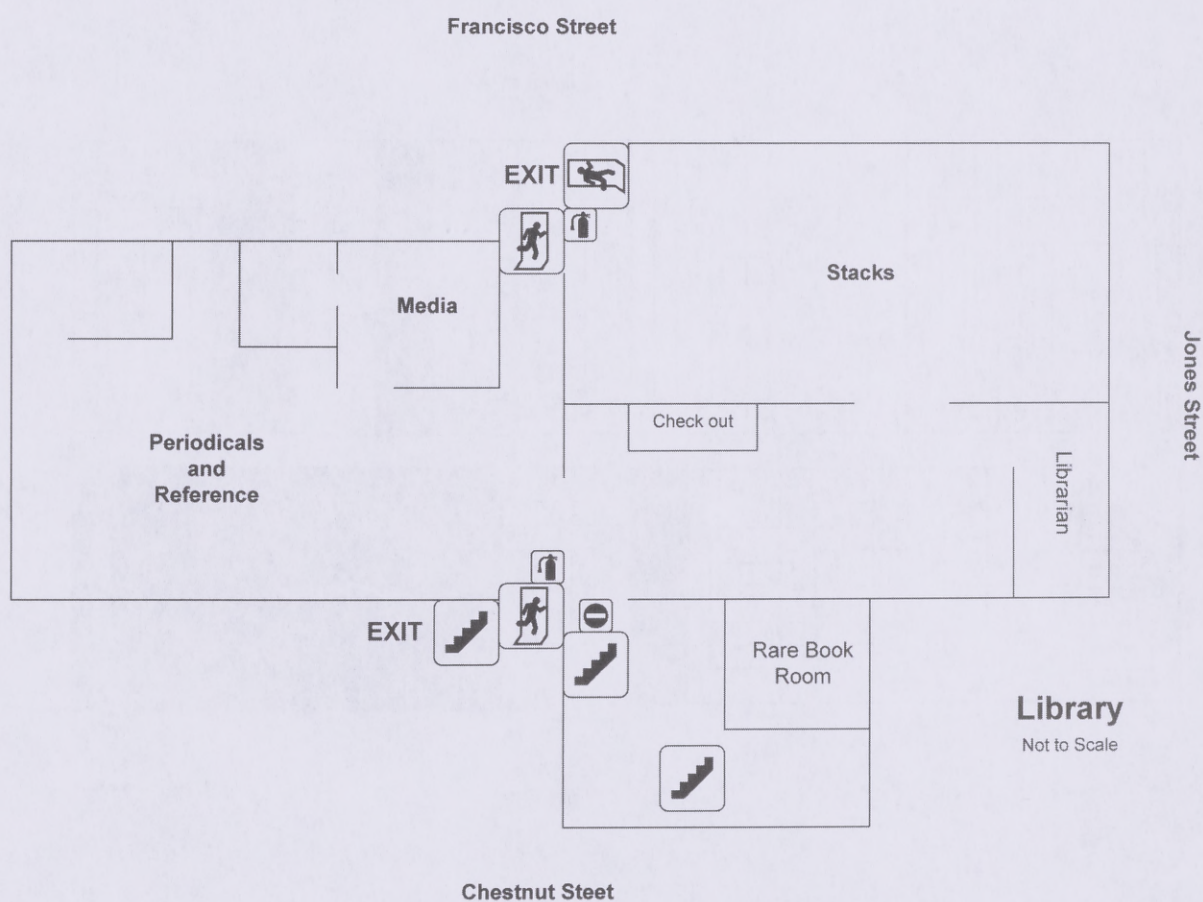
MAIN LEVEL

800 Chestnut Main Campus



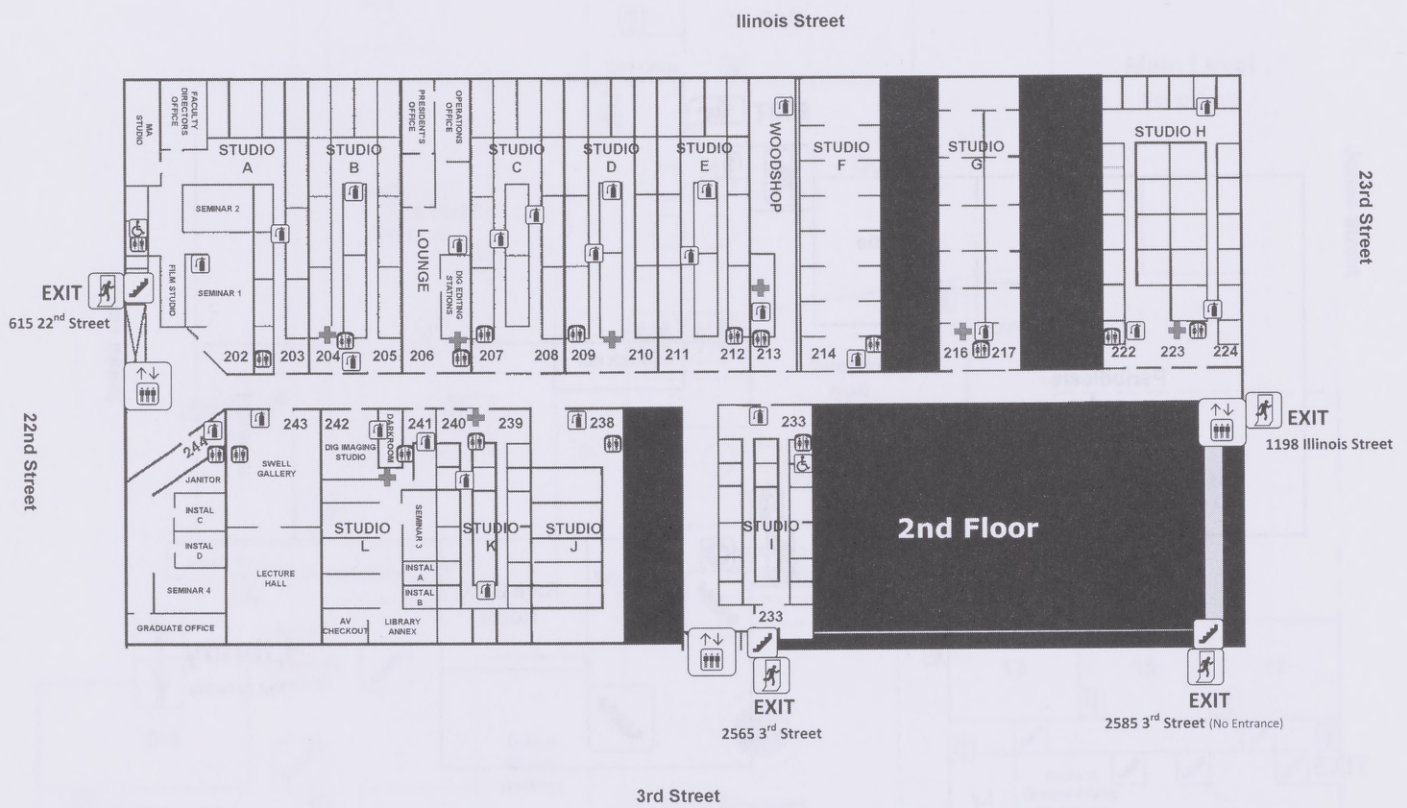
LIBRARY

800 Chestnut Main Campus



GRADUATE CENTER

2565 Third Street





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